THE

# digest



Storm in the Jungle by Rousseau. Lent by Henry Clifford to Philadelphia Show (See Page 12

THE NEWS MAGAZINE OF ART

CENTS

# 19th Century American Paintings

DURING JULY

# **CLIPPER SHIPS — STEAMERS — YACHTS**



PACKET "KENNEBEC"

By James E. Buttersworth

Oil on Canvas. 20 x 26.

July issue of Panorama will be devoted to the Marines in this Exhibition.

# HARRY SHAW NEWMAN GALLERY

AMERICAN PAINTINGS

150 LEXINGTON AVENUE at 30th STREET (THE OLD PRINT SHOP) NEW YORK CITY



"Circus People" (Oil)

#### A New Painting by BEN MESSICK

Famous Circus Painter Write for illustrated booklet
OIL PAINTINGS . LITHOGRAPHS . DRAWINGS

The Francis Taylor Galleries

BEVERLY MILLS HOTEL

and Blvd. C. R. 64795 Beverly Hills, Calif. Sunset Bird.

### NOW ON EXHIBITION

PAINTINGS

by

### SELECTED GROUP OF AMERICAN ARTISTS

MILCH GALLERIES TO ST. NEW YORK 19, N. Y.

### NIERENDORF

Klee

### Attention: G.I. Artists!

The American Veterans Society of Artists is now planning its

NINTH ANNUAL EXHIBITION of Paintings • Sculpture • Prints

Membership is open to artists who have served in the U.S. Armed Forces

For particulars address:

Frederic Allen Williams, President 58 West 57th St. New York 19, N. Y.

### THE ART DIGEST

Vol. 21, No. 18

July 1, 1947

PEYTON BOSWELL, JR., Editor

Managing Editor: Josephine Gibbs

Associate Editors:

Alonzo Lansford Judith Kave Reed Contributing Critics:

Margaret Breuning J. Bulliet Lawrence Dame

Arthur Millier Frank Caspers Rogers Bordley

Circulation Manager: Marcia Hopkins

Advertising:

H. George Burnley

Edna Marsh

The Art Digest is published by The Art Digest, Inc. Printed in U.S.A. Peyton Boswell, Jr., President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15. 1930, at Post Office of New York, N. Y., under the Act of March 3, 1879. Subscriptions, \$4.00 a year in U.S.A.; Canada and Foreign, \$4.40; single copies 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Not responsible for unsolicited manuscripts or photographs. Editorial and Advertising Offices, 116 East 59th St., N. Y. 22, N. Y. Telephone PLaza 9-7621.

#### Museum Directors Protest

SIR: Another voice of protest is raised against the cancellation of art exhibitions sponsored and circulated by the State Department. The Association of Art Museum Directors, meeting in Montreal on May 29, passed the following resolution: "The United States members of the Associa-tion of Art Museum Directors express their thorough endorsement of the recent programs of the State Department in furthering the cause of international understanding by disseminating American art in foreign countries. They urge upon art in foreign countries. They urge upon Congress the desirability of initiating legislation which will encourage the State Department to enlarge on these activities. Moreover, they offer, collectively and individually, their professional advisory services in whatever manner be most useful to this end."

-WILLIAM M. MILLIKEN, President, Ass'n of Art Museum Directors.

Who Asked for What?
SIR: I have just re-read your editorial concerning the U. S. Government and its travelling show of paint-on-canvas. I should very much like to find out is specifically what and from where and through whom were those "requests from abroad" received; who were the "foreign authorities," and who asked for what "we" were about to send them, to illustrate "our modern trends"? Exactly what countries, and how many? By whom in those countries? These explanations have been kept very vague. To whom does Mr. William Benton think this is a diplomatic compliment, involving all of us? We want It is not too late for a report to know! to the public,

-HELEN F. NEWTON, New Haven.

Against That Glass Wall

SIR: I enjoyed very much reading your editorial "Through a Glass Wall." You certainly described world conditions succinctly, not only in the art field but in every walk of life, and it is good to have a "voice crying" even in the wilderness.

—MRS. WALTER W. GROSS, New York.

Information on Spruce Sir: I am doing a book on painter Ever-

ett Spruce and am including a complete catalogue of his purchased work. Will your readers owning Spruce oils or gouaches communicate with me at the below address?

-Verna Wear, Director, Mortimer Levitt Gallery, 16 West 57th St., New York.

# Contest of New England

#### First Prize .

One-man show at Stuart Art Gallery, Boston; followed by one-man show at Seligmann Gallery, New York.

Also two preliminary

group shows at Stuart Art Gallery, Boston, for runners-up.

Jury Dorothy Adlow Robert M. Coates Lawrence Dame **Bartlett H. Hayes** James S. Plaut

For further particulars

Stuart Art Gallery 455 Stuart Street Boston, Mass.

### SILVERMINE GUILD OF ARTISTS

Exhibitions

June 29 - July 12

Fact and Fantasy by Guild Members

July 13 - July 26

Paintings and Sculpture in Home Interiors

June 22 - July 5 Mildred Hicks

Leslie Randall

July 6 - July 19 **Portrait Painters** 

July 20- August 2

Cobelle

Silvermine, Norwalk, Conn.

# **HOWARD YOUNG**

GALLERIES

Old and Modern **Paintings** 

1 East 57th St. . New York

**Recent Paintings** July 8-Aug. 3

PASADENA ART INSTITUTE

Pasadena

California

### PARKE-BERNET GALLERIES-INC

30 EAST 57TH STREET, NEW YORK 22

America's Leading Auction Gallery for the Acquisition or Disposal of

FINE ART AND LITERARY PROPERTY ANTIQUES AND DECORATIONS OTHER PERSONAL EFFECTS

Sales are held weekly from September to June. The season of 1946-47 included the sale of many notable collections, and the coming season will present a number of other distinguished sales.

Ask to be placed on our mailing list for advance announcements-there is no charge. Or, if you wish to receive catalogues, write for information regarding subscription by the season.

Consultation for the disposal of collections may be arranged by appointment

HIRAM H. PARKE, President ARTHUR SWANN, LESLIE A. HYAM, Vice-Presidents EDWARD W. KEYES, Secretary and Treasurer

**MODERN PAINTINGS • DRAWINGS • PRINTS** JULY

**KLEEMANN** 

65 EAST 57

### ROSENBERG GALLERIES

16 East 57th Street, New York

19th and 20th Century French and American Paintings Through July

# SUMMER GROUP SH

GALLERIES

### BRUMMER GALLERY

110 EAST FIFTY-EIGHTH ST.

**NEW YORK** 

# The DOWNTOWN Gallery

32 East 51 Street, New York 22, N. Y.

Write for illustrated brochure

# American Art: 1730-1947

### Los Angeles Events

By Arthur Millier

Los Angeles:-If "controversy revitalizes the spirit of art," as Peyton Boswell claims, then she sure is revitalized around here. Since the Los Angeles County Museum sprung its Eighth Annual Exhibition of Paintings and Sculpture by Artists of Los Angeles and Vicinity (100 miles radius) May 15, everybody and his mother-in-law has spoken his piece.

F

Pl

ac

tra

Lt

th

co

th

pı

to

of

th

hi

al

b

di

fo

bi

th

in fr

be

al

M

J

The row started when, on May 18, Critics Kenneth Ross and myself jumped the museum for a too small (50 paintings, seven sculptures) and too narrow show. That day a rejected painter "picketed" the museum objecting to "Red propaganda" and during the week individuals issued blasts on the same line, some making Page 1 of local papers. Juror Vincent (Actor) Price replied to a blast against the jury by buying Saul Steinlauf's first-prize painting, Past Symbols, and presenting it to the museum, and Museum Director James H. Breasted manfully defended his show against Edward Withers, rejectee and retiring president of the California Art Club.
Sunday, May 25, saw 20 paintings by

seven rejectees ranged on the mu-seum's front steps. Withers made a speech about "radical, degenerate, subversive and un-American" work and five cops kept a weather eye on a milling crowd. Racist slogans were bandied and a dodger addressed in red type to "I. M. Red and Associates" was passed out. With incredible illiteracy it claimed to show up seven of "the more flagrant propaganda pictures," among them Little Red Schoolhouse, a pleasant neoprimitive of the schoolhouse of American tradition, labelled "Red" because

its title contained the word! Inside the museum other objectors led groups of people around pointing out Red propaganda in almost every picture. Example: the potato masher in William Brice's second prize, Wooden Objects (ART DIGEST, June 1), was the Soviet hammer in disguise and the

potato was the Russian bear.

None of the paintings on the steps could have made the show even if it were twice the size, but on June 14 there opened in the Hollywood Athletic Club's gymnasium a three-day showing of "traditional American Art," sored by a used car dealer, and Withers gained one of the silver cup awards. This was just another "Sanity" show in essence and had no real bearing on the museum problem.

The dealer's release said: "I think it's time a private citizen helped further art culture and help stamp out the radical subversive elements in the 'so-called' modern art by allowing the public to view the best work of our local artists in the traditional American

The Hearst-State Department pages, the sessions of the Un-American Committee here and President Truman's silly utterances on art gave courage to the people who shifted the accent from art to politics in this fuss. Nobody, however, attacked the one painting in the museum show done by an artist who has always followed the Communist line. It looked too "sane.

# PEYTON BOSWELL

### Comments:

h

es 5,

as

8, ed

W

k

t-

to

or

ed

ne

by.

u-

a

nd

11-

ed

to

ed

ed

g-

m

0-

ri-

se

TS

ng

ry

d-

as

he

ps it

14

tic

ng

n-

ds.

in

he

nk

ner

he

so-

our

an

es, m-

n's

to

om

dv.

in

un-

est

This department expresses the personal opinion of Peyton Boswell, Ir., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

### **Exploitation Unlimited**

PRESUMABLY laboring under the hallucination that all artists are created crazy, Oneida Ltd., makers of Community Plate—you know, the things fond uncles give brides—has opened a competition that is so unfair to designers that it is almost humorous. For unadulterated gall (or ignorance), read the following official conditions each entrant is asked to sign:

"In consideration of the conduct of this contest and the acceptance of my entry by Oneida Ltd., I hereby assign and transfer to Oneida Ltd. title to any and all designs entered by me in this contest and agree that Oneida Ltd. may use such designs or any similar designs or any designs embodying any features of such designs in any manner that Oneida Ltd. may choose, without any payment to me other than such prize, if any, as may be awarded to me by the judges in this contest."

Italics mine.

Letters of protest are arriving in the DIGEST office; the Sculptors Guild is indignant, and we agree entirely with Albert T. Reid, of the American Artists Professional League, who writes on his page: "We believe any one who enters this competition should have his head examined." Also we share with Mr. Reid his disbelief that the distinguished judges read the unjust conditions of the contest before they lent their prestige and support. The only "out" for them now is to resign—unless the rules are changed to conform more closely to the principles of fair business practice.

It is commendable that Oneida wishes to improve the design of our teaspoons, but should the artist-designer be asked again to work for peanuts? During the current housing shortage there are not enough garrets in which the artist can starve gracefully in the best manner of the romantic novelists. In the meantime, he should keep his designs in his head or on

his drawing board.

Don't let that \$1,000 first prize in inflated coin fool you; also don't bet on the horses.

#### Art at the Shore

Familiarity in art breeds appreciation. Down on the Jersey Coast, at Spring Lake, the New Jersey Chapter of the American Artists Professional League has perfected a plan by which art is brought to the people under the most condusive circumstances. During the past eleven years, the comfortable, rambling Hotel Warren has played host to this exhibition, which is installed in the foyer, the dining room and the various public areas, thus bringing the guests into daily, intimate contact with original pictures. It is a far departure from the average hotel, decorated with reproductions of flower vignettes and The Laughing Cavalier. This is a plan that works both ways: the hotel is beautifully decorated at little cost, becomes known as an art center; the artists find a buying public at even less cost.

The current show opened June 26 and will continue through Labor Day. Last week it was the privilege of the editor, along with Margery Ryerson and Frederic Whitaker, to serve on the jury of awards. First honors in oil went to Edgar Malin Craven and Ignatius Banasewicz; in watercolor, to

Henry Gasser and Hortense Budell; and in prints, to Harry E. Thompson and George E. Bradshaw. Honorable mentions were voted to George Schwacha, Dick Crocker, Harold W. Pond, William Fisher and Stan Marc Wright. Mrs. W. H. D. Koerner was the very efficient chairman.

Aside from the over-all competence and decorative beauty of the show, the thing that most impressed this juror was the friendly feeling toward each other of the artists who attended the official opening. Nervous tension and aesthetic bad tempers had been left behind in New York City.

### Etchers' Society Expands

BOWING TO THE TIMES, the 32-year-old Society of American Etchers has changed its name and corporate title to the Society of American Etchers, Gravers, Lithographers and Woodcutters (S.A.E.G.L.W.), and opened memberships to artists working in the above media. This is an intelligent move, for as John Taylor Arms, president, states: "Conditions and circumstances in the field of printmaking in this country have changed greatly, and it seems unwise that the Society should continue to devote itself to promoting only one aspect of that field."

Arms, himself, is an etcher, but a man of catholic and liberal taste, who has become one of the most valuable lead-

ers in the entire field of American art.

The major defect about this expansion of America's ranking print organization is the long and clumsy title. Imagine an editor trying to put all those nouns into a 14-pica, 18-point head? Why not stick to the simple facts of the case and call the organization the Society of American Printmakers? That is what they are; that is what they do. The new name reminds us of David Dubinsky's International Ladies Garment Workers Union (I.L.G.W.U.); also of the advice Col. Stuart Swett heard raucously shouted from the bleachers at a Dodger ball game when the Brooklyn team was attempting some "inside" baseball:

"Leave us not be fancy; leave us just throw the ball in!"

To return to the more serious side of the Society's expansion: all present active members have been asked to submit a list of eligible artists in the newly accepted media; from these a group will be invited to join the Society to form the nucleus of the enlarged membership. Also, all printmakers working in any of the fine print media (defined as iataglio, planographic or relief methods) may send membership applications to the Society, 1083 Fifth Avenue, New York 28. Applications must be received by Sept. 1.

A suggestion to President Arms: why not further expand the Society to include serigraphs, a medium that is growing in popularity even faster than lithography did a decade ago?

DIGEST SCHEDULE:—As regular readers know, THE ART DIGEST went on its Summer schedule with the June 1 issue, appearing once a month, instead of fortnightly. The next issue will be dated August 1 (carrying the Patron List); then will come September 15, when 57th Street, moribund during the warm months, begins to stir into renewed activity. Then, starting with October 1 (Pepsi-Cola winners), the DIGEST will return to its twice-a-month routine. The October 15 issue will feature the Carnegie show, which once again will be limited to Americans—perhaps because of the emergencies of "peace."

#### ART DIGEST-July 1, 1947

Page	Pag		
Los Angeles Events	Impressionism in Paris		
Winterbotham Collection	John Decker Dies		
Virginia Acquires Moderns11 Scalamandré Textiles11 Philadelphia Collections12	Looted Dutch Art		
Iowa Summer Show	The Jewish Museum23		

### DUVEEN BROTHERS, Inc.

MASTERPIECES
OF
PAINTING
SCULPTURE
PORCELAIN
FURNITURE
TAPESTRIES

GOTHIC · RENAISSANCE EIGHTEENTH CENTURY

New York · 720 Fifth Avenue

# KNOEDLER

ESTABLISHED 1846

French Paintings
of the
19th and 20th Century

Contemporary
Paintings
of the
American School

During July

Paris • 14 E. 57th St., New York • London

NEWHOUSE GALLERIES, Inc.

OLD AND MODERN PAINTINGS

15 EAST 57th STREET NEW YORK

# THE ART DIGEST

Vol. 21, No. 18

The News Magazine of Art

July 1, 1947

### Regarding Boston

By Lawrence Dame

Boston:—Summer art show impresarios at Gloucester, Rockport, Marblehead, Nantucket, Ogunquit, York, Kennebunkport, Provincetown and elsewhere are chasing spiders out of winter-long retreats for grand openings early in July. Meanwhile, however, art has not retreated from Boston's urban front. Most galleries, encouraged by weather which, on one hand, has kept many city-dwellers in town and on the other has lured many tourists away from dank resorts, are still going strong.

The Boston Museum presents six recently acquired paintings by contemporary Americans. A strong, carefully modelled portrait by Thomas Benton of a Yankee editor, George Anthony Hough of Martha's Vineyard, heads the list. It is the first Benton to be owned by the museum.

Against Benton's realism is balanced an impressionistic study of a female trouper by Guy Pene du Bois. Andrew Wyeth's moody watercolor of a young Negro boy at a Memorial Day service; Nicolai Cicovsky's oil still life; a watercolor of a chapel at San Juan, by W. J. B. Newcomb and an oil of a May storm by the donor of the last two paintings, James N. Rosenberg, complete the show.

The newest of Boston's 12 private galleries has just opened under management of Garabed der Hohannesian in the Charles E. Smith decorating shop. It aims to encourage youth and offers an unusual array of youthful products.

The conservative Boston school is well represented at a special summer show in the Boston Art Club gallery. William J. Kaula specializes in dreamy, tapestry-like landscapes. Mary Evangeline Walker, Wilbur Fiske Noyes, Waldo Murray, Frederick Wallace and Ives Gammell demonstrate their aim at likeness in portraiture and their popular-style handling of color. Garabad der Garabedian, a landscapist who has become much surer of himself this past year, has a vivid view of buildings and bare trees with emphasis upon pattern. Polly Nordell, one of the town's best flower painters, varies her offerings with a poetic landscape. Another flower painter, Richard Briggs, essays a portrait of Waldo Murray. Ernest L. Major and Marian Sloane show sensitive feeling in landscape work.

Hardly any city in the United States is more bird-conscious than Boston, where amateur ornithologists abound as individuals and as bolsters of walking and spying societies. Passing muster and even evoking an enthusiastic chorus of halloos is Athos Menaboni's splendid array of bird paintings in thin oil on watercolor paper at the Robert C. Vose Galleries. The paintings, highly decorative as well as faithful to nature in moods rarely sensed, are for plates in a Rinehart book on birds. Menaboni

[Please turn to page 28]



In the Circus Fernando: The Ring Master: Toulouse-Lautrec

### Winterbotham Collection United in Chicago

By C. J. Bulliet

CHICAGO—The Winterbotham Collection of 35 modern paintings, hitherto scattered through various galleries of the Art Institute of Chicago where needed to dress up or fill out a room, has been assembled as a unit, and will be one of the museum's chief attractions for tourists through the summer.

This collection, while notable for three or four masterpieces, takes humble rank in comparison with the Helen Birch Bartlett Memorial, one of the greatest in this or any other country. But the Winterbotham Collection, with its matchless Toulouse-Lautrec In the Circus Fernando: The Ringmaster, its Rabbi of Vitebsk by Chagall, its portrait of Marie Henry by Gauguin and its historically important Matisse By the Window, has a unique place in the

By the Window: MATISSE



annals of art not only in Chicago but throughout America.

It was with By the Window that Joseph Winterbotham, founder of the collection, cracked the prejudice the public museums of America entertained against the Fauves and the Cubist long after they had been accepted by the private collectors of the world.

In 1921, Mr. Winterbotham, aided and abetted by his daughter, Mrs. John Alden Carpenter (the first), Frederic Clay Bartlett, Arthur Jerome Eddy, Arthur Aldis and a few other determined friends of the new "Modernism" all but forced By the Window into the museum, against the bitter opposition of several of the trustees who believed Matisse would desecrate with his "degenerate art" the sanctuary of Rembrandt, Hobbema, Constable, Reynolds, Bouguereau, and even Manet, Monet and Degas, the erstwhile French "rebels" now accepted as orthodox.

Mr. Aldis, a trustee of the institute, had been an advisor of Mr. Winterbotham in the purchase of the Matisse, which had been painted in 1918, and was a good if modest and more or less unobtrusive example.

Grudging acceptance of the Matisse was followed by a loan to the Art Institute, for prolonged exhibition, of Fred Bartlett's collection. There was opposition to hanging the Bartlett pictures, even as a loan, and still more determined opposition to accepting them as a gift when Mr. Bartlett made his magnificent gesture of generosity.

This is inconceivable to younger generations now, in view of the fact that the center of the Bartlett collection (afterwards named as a memorial to his late wife, Helen Birch Bartlett, who helped him assemble it) is Seurat's

[Please turn to page 29]



Skull and O'Keeffe's Hands: ALFRED STIEGLITZ (Photograph)

### Modern Museum Honors Stieglitz, Pioneer

Two generations of artists have grown up since the late Alfred Stieglitz started his militant fight for freedom of creative expression, which was to last throughout his long lifetime. The innovators have long since become "modern masters," and the battle for recognition of experimental and original art forms was won so long ago that many artists have forgotten how dearly this freedom was bought, and all too often abuse its privileges.

The unusual double exhibition which now occupies two floors at the Museum of Modern Art, "Alfred Stieglitz, His Photography and Collection," is a welldeserved tribute to the "father of modern photography" who also introduced modern art to America and continued to be its vigorous impresario until the time of his death last July, at the age of 82. Our eyes have become so accustomed to the work of Matisse and Picasso, Hartley and Marin (who was elected to the National Academy a few years ago!) and their followers, that the Stieglitz collection now looks relatively tame. It is, however, the dates on the paintings, watercolors, drawings, prints and sculptures which demonstrate Stieglitz' faith, vision, and influence on contemporary styles.

The little Photo-Secession Gallery, "291," was founded in 1905 to show new and then revolutionary photography. But very soon Stieglitz found that he was "really fighting for a new spirit in life that went much deeper than just the fight for photography . . . a fight that involved painters, sculptors, literary people, musicians, and all that is genuine in every sphere of life." In 1908 he introduced Rodin and Matisse to America; in 1910, Cézanne, Lautrec and Henri Rousseau; in 1911, Picasso; in 1912, Manolo and in 1913, Picabia—all before the Armory Show which served as the catalyst for a broad modern movement in this country.

Other "firsts" were accorded Braque,

Brancusi, Severini, and such Americans as Marin, Hartley, Weber, Dove, Carlos, O'Keeffe, Walkowitz and others. Many of the works now on display were acquired from these introductory shows.

Although there are many paintings of museum caliber and size in the collection, James Johnson Sweeney, who, in collaboration with Georgia O'Keeffe (widow and executrix of the estate), selected and arranged the exhibition, has been able to preserve the intimate, personal quality which characterized the three Stieglitz galleries ("291" was followed by The Intimate Gallery, 1925-29, and An American Place, which opened in 1930 and is still being carried on by his successors.) One feels that there must be stories of personalities behind the sketches and studies included.

There are a number of unexpected pleasures scattered among the expected

Mother and Child: SEVERINI (Oil)



ones in the collection: three large canvases by Severini, whose work is seen all too seldom here, of which Femme et Enfant is particularly handsome; a group of strong and colorful cubist oils by Diego Rivera, painted in 1915; abstracted watercolors by Picabia which are full of vitality and movement; the relation of a small bronze Female Torso by Matisse to an African figure from the Gold Coast. Familiar high spots in the European section include Brancusi's lovely, tranquil bronze, Sleep, and Lautrec's superb Elles series of lithographs.

M

spi

col

Fir

of

SW

re

ac

Ca

m

w

na

G

co

gi F

cl

m

a

Americans longest associated The with Stieglitz are presented at length, with one room each accorded Marin, O'Keeffe, Dove, Demuth and Hartley. The 17 Marin watercolors are all one might expect, among them such gems as Tree Forms, Stonington, Maine and the phantom schooner Headed for Boston. Most of the O'Keeffe oils were seen in her one-man show at the Modern a year ago. The well-rounded presentation of the work of Dove includes such early Dada pieces as Rain, made of twigs and rubber cement on metal and glass along with his dynamic Hand Sewing Machine. Hartley left the Stieglitz group before his last, best work was accomplished, but fifteen canvases, dating from 1909 to 1935 show many facets of his changing, always vigorous style. The Demuths are excellent and particularly gratifying as he is the least widely-known of the group.

There are many checks and double checks on the list for the 98 photographs by Stieglitz which are installed on the main floor of the Museum. Between the 1889 study of Sunlight and Shadow and the 1935 Equivalent, a study of mares' tails in the sky, are innumerable portraits of Georgia O'Keeffe (her hands, her feet, her throat, as well as her face), the famous Steerage, the extraordinary group of New York from "291" in all seasons and lights, portraits of Marin and Demuth-all reflecting Stieglitz's honesty, artistry and the effectiveness of his self-acknowledged teachers: "Life-work-continuous experiment. Incidentally, a great

deal of hard thinking."

Mr. Sweeney, who is to be congratulated on an excellent and undoubtedly difficult installation, has also written a book on the Stieglitz collection which will be published soon by the Museum, along with a complete catalogue of Stieglitz photographic work. The collection will be on view through August, the photographs through September 21.

Lottery in Minnesota

The Minnesota Artists Association is asking for help. In conjunction with the Walker Art Center it is sponsoring a Regional Painting Exhibition open to artists of Nebraska, Iowa, Wisconsin, Minnesota, North and South Dakota, which will take place from August 21 to September 21. Tickets are being sold at \$1 each or \$4 for a book of five. Proceeds will help to defray the expenses of the exhibition, and the holders of the three lucky tickets will be entitled to any \$100, \$50 or \$25 entry in the show. Money should be sent to Syd Fossum, Regional Show Chairman of M.A.A., 2013 Stevens Ave. South, Minneapolis. Pegeen Sullivan, Alan Gruskin and Philip Evergood will judge.

JO GIRRS.

### Modern Paintings Given to Virginia

ONLY A SHORT TIME AGO, the most conspicuously weak spot in the permanent collection of the Virginia Museum of Fine Arts was the 20th century School of Paris. On June 11, the pendulum swung all the way in the opposite direction, when the Museum formally accepted the collection of more than one hundred paintings, drawings and sculptures, assembled by the late T. Catesby Jones.

Mr. Jones' faith in the modern movement has been well vindicated, but when he first bought the works of Signac, Matisse, Braque, Picasso, Klee and Gris a quarter of a century ago, it took courage as well as faith. Along with a group of six Picassos, including a rare Fauve gouache and the Rose Period Peasant Woman's Head with Handker-chief, two Tête de Femme by Matisse, a Gris collage and a Dufy nude, are many works in oil, watercolor, gouache and pen and ink by Jean Lurçat, who was a personal friend of the donor.

Of the paintings by André Bauchant, represented by four panels depicting the seasons and three other canvases, Mr. Jones said: "They are full of childlike sweetness and freshness. The sincerity of the work and the painter's faith are irresistible." The three fine examples by André Masson were among the last works bought by this consistently discriminating pioneer-collector. An illustrated, fully documented cata

An illustrated, fully documented catalogue will be published in conjunction with the first public showing of the collection, which will be held at the Museum early next year.



Scalamandré Document and Modern Reproduction

### Scalamandre Presents "Prints Old and New"

THE SCALAMANDRÉ MUSEUM OF TEXTILES, which opened late in April with an exhibition of "Three Centuries of Silk Lampas," has installed the second in a series of changing exhibitions in the attractive old house it occupies on 52nd Street. The theme of the show is "Prints Old and New," and director Carlton V. Earle has managed a handsome display by interspersing framed fragments from the 18th and 19th centuries with lengths of modern copies.

Pleasing to the eye and guaranteed

to arouse covetousness in any householder, an interesting feature of the show is the extent to which the House of Scalamandré has been able to give a modern look to old designs by varying color, color emphasis and textures—a great boon to those who want to eliminate the mustiness from period rooms without sacrificing too much authenticity.

Some designs are freely adapted, others reproduced with extraordinary fidelity. A number of the fabrics were done especially for historic homes such as the East Indian design on natural cotton, made for Kenmore, the home of George Washington's sister, Betty Washington Lewis, and a quaint cotton calico print in tan made for Monticello. Many of the handsome modern prints were designed by fine artists, but only Chirico acknowledges authorship.

—Jo Gibbs.

Reproduced below is Portrait of a House, a watercolor by Laurence Lustig that provided one of the more interesting spots in the pedestrian 7th Annual Members Exhibition of the Art Directors Club, held at the American British Art Center during June. A jury composed of John I. H. Baur of the Brooklyn Museum, Juliana Force of the Whitney Museum and Harry B. Wehle of the Metropolitan Museum, awarded the Art Director's Medal to Lester Beall for an undistinguished water-color abstraction, Route 67; and Awards for Distinctive Merit to Lester Rondell for Life Class; George A. Shealy for a sensitive watercolor, Head; Paul Smith for a capable oil, Jersey Coast, and Seymour Thompson for Anna's. Notable work included pictures by Robert Rode, Arnold Roston, Will Strosahl and Al Weisz.



Morris Topchevsky

The sudden death on June 13 of Morris (Toppy) Topchevsky, one of Chicago's best-loved artists, came as a shock to his many friends. Born in Russia 47 years ago, Topchevsky came to Chicago when he was eleven years old. He worked as a sign painter for some years, attended the Art Institute of Chicago, and continued his art study at Hull House, where he later became instructor and artist-in-residence.

For the past 15 years he had been artist-in-residence at the Abraham Lincoln Center in the heart of Chicago's Negro neighborhood, where he conducted classes for children and arranged an educational exhibition program long before art groups were formed among Negroes. As an artist, Topchevsky was best known for his aquatints.

#### Blatas in Switzerland

Arbit Blatas, the first American citizen to have a one-man show in postwar Paris, has left for Switzerland to arrange for another European exhibition of his work. This one will take place at the Gallerie Vallaton in Lausanne next October.



The Judgment of Paris: RENOIR. McIlhenny Collection

# Artistic Wealth of Philadelphia Collectors

By Frank Caspers

PHILADELPHIA: — Philadelphians, and visitors to this historic city, will this summer have an unusual opportunity to study some great, though seldom seen, pictures. The vehicle of this good fortune is a stimulating exhibition at the Philadelphia Museum of Art (through September). It bears a self-explanatory title: "Masterpieces of Philadelphia Private Collections."

Here, assembled for the first time, are 204 oils, prints and watercolors, many of individual fame, nearly all by illustrious artists. They come from 23 local private collections, and highlight the resources and cultivated taste of the city's art buyers.

Since the exhibits are contemporary

acquisitions, they naturally reflect contemporary flavor, which is to say that the show is predominantly French. The moderns are most in evidence, but they are seen in the company of painters from whom, in many cases, they stemmed.

Ingres (Countess De Tournon) and Jacques Louis David represent the disciplined classicism of the earliest decades of the 19th century. Three Delacroix canvases, including his Christ on the Sea of Galilee, represent the Romanticists who, toward the middle of the century, broke away from the classic tradition.

They are followed in the exhibition by the famous Impressionists and their successors: Monet, with the sun-flooded

View in Perspective of Perfect Sunset: BERMAN. Clifford Collection



brightness of Terrace at Le Havre (1866); Manet, with his famous Le Bon Bock (1873) and a delightful small still life, Plums (1880-83); Cézanne, with his brilliantly constructed La Côte Du Galet à Pontoise (1879-82); Renoir's symphonically proportioned and orchestrated Les Grandes Baigneuses (1885-87) and his later, lush Judgment of Paris (1914); Seurat's disciplined Models (1888); Rousseau's patterned Storm in the Jungle (see cover of this issue); and the spirited and dynamic At the Moulin Rouge (1890) by Toulouse-Lautrec.

Lo

aua

mor

a li

cou

or S

Dire

men

Art

idea

Fre

seu

ecle

phrand

gen

sul

duc

pai

ide

tha

tra

sho

Sin

do

cor

cor

bei

car

Wi

art

ge

no

Su

ity

ab wl

th

ua

aı

fo

J

Toulouse-Lautrec's influence is reflected in Picasso's two early and charming canvases, Conversation on a Sofa and Head of a Woman, both of 1901. From the same date is his more individual Harlequin, while the latter-day Picasso is dramatically represented by the bold, forceful Woman Seated Be-

fore a Mirror (1937).

Matisse exhibits range from a Seated Nude (1917) to a bright, colorful, bouncily-designed Woman in Striped Coat (1937). There is a 1906 Rouault, The Sirens, and the deep, glowing Pierrot with a Rose, painted 30 years later. Degas, Braque, Klee, Winslow Homer, Mondrian, Miró, Chagall and many others fill out the oil section of the show, which is terminated, chronologically, by Marsden Hartley's vivid, decorative Lobster (1940), Eugène Berman's theatrically romantic View in Perspective of Perfect Sunset (1941), Franklin Watkin's spirited Angel Turning Pages of a Book (1944) and Walter Steumpfig's evocative, moody Self Portrait (1946).

The print and watercolor portion of the show, made up largely of the works of the same artists, covers the same span—1800 to 1946—and is, in effect, a concentrated survey of the major art

movements of those years.

#### One Man's Meat . . .

According to a recent report, the current International Surrealist Exhibition at the Galerie Maeght in Paris is providing something new even for that city inured to the ways of the avant garde. Besides the Hall of Superstition and general hanging innovations devised by Frederick Kiesler of Art of This Century fame, who flew to Paris on invitation of the gallery, the exhibition boasts a Rain Room, The Maze and "a surrealist kitchen in which specially prepared dishes will be served."

Presented by Andre Breton and Marcel Duchamp, the exhibition, on view through the summer, comprises painting, sculpture and objects from Denmark, Czechoslovakia, England, Belgium, Brazil, Holland, United States

and other weary countries.

#### Life in Hollywood

Now we know art is worth the struggle: Hedda Hopper writes in her Hollywood Column (Daily News): "While in Chicago I never missed visiting the art gallery, where I found one Corot painting that rested my soul. . . . It still does." Miss Hopper also reports that actor Ed Gardner has gone in for painting. But "he can't find a place to exhibit his canvases, so he's taking space on a Santa Monica pier, where his pictures can compete with the sea gulls."

### Longman of Iowa Defends Modernism

As the battle lines between the old guard and the avant garde become more clearly defined, there is more than a little significance in the fact that the most progressive annuals in the country are being held, not in New York or San Francisco, but at the University of Iowa. Professor Lester D. Longman, Director of the University's art department, who selected the 1947 annual Summer Exhibition of Contemporary Art, has written a thoughtful foreword for the catalogue of the show which is of unusual interest, general as well as specific. Professor Longman:

"Those who watch Paris for new ideas were sadly disillusioned by the recent exhibition of contemporary French painting at the Whitney Museum. The younger French artists are eclectic and uninspired, content with a diligent repetition of certain memorable phrases from Picasso, Matisse, Rouault, and other fertile minds of the older generation. If the exhibition represented their best work, let us hope the deterioration is curable and will not result in demoralization and atrophy.

"At present the United States is producing a large quantity of creditable painting. We may be ready to export ideas. One major reason, of course, is that for the past decade we have attracted talented foreign artists to our shores as France did for over a century. Since creative artists always seek freedom, perhaps this good fortune will continue. . . .

"We were victims of an inferiority complex. Now it is gone and is not likely to return. A position of leadship is being thrust upon us in art as in politics, and we should behave as though we deserve it.

"The critical question is whether we can equal the achievement of France in fostering the mature imagination. Will enough of us welcome the new in art that men of genuine originality can live here? Are we sufficiently intelligent, liberal, tolerant? Their crucial need is not economic prosperity, but understanding, encouragement, and freedom from a rigid Philistine conventionality of thought and conduct. Standardized minds do not beget a superior art, and a society in mental lock step will not nurture it.

"For the time being, at least, we are not doing too badly. The 1947 'Iowa Summer Show' attests to the originality, the vigor, the variety, and the abundance of American painting. Those who attended the 1946 exhibition, however, will observe that the present one is not greatly different in character. Apparently no major change has taken place in the nature of art expression during the interim. One is at pains to discover any important artist hitherto unknown, or to identify a new trend this year.

"This is quite the opposite of the situation last summer. Between June, 1945 and June, 1946 a sweeping liberal trend occurred, as was pointed out in the foreword to last year's catalogue. Those who keep abreast of such matters will have noted that all the national exhibitions subsequent to the 1946 'Sum-



Endless Voyage: MITCHELL SIPORIN

mer Show' recorded the same trend. We could scarcely expect such a rapid change in emphasis two years in succession. Instead, the past twelve months seem to have been devoted to stabilizing the new equilibrium.

"Occasionally one hears the prophecy that painting will swing back to traditional, innocuous 'representation.' This could occur in the form of a cultural retreat reflecting current political conservatism, but at the moment it seems unlikely without actual coercion by reactionaries outside the field of art. It is folly to underestimate the insolence of cultural bigotry.

lence of cultural bigotry. . . .

"On the other hand, some predict the free discovery of original forms of more representational nature than those which have been exciting experimental artists in recent months. This would be quite different from reaction, for there is no reason to link the concept of

Le Cheval Volent: MARC CHAGALL



progress with the fortune of 'abstraction.' Indeed there is no significant distinction between the 'representational' and the 'abstract,' for all art of consequence is both at once. Since there is no clear evidence of any such develop-ment on a wide front, these speculations presumably reflect a growing impatience with the vogue for precious little sensations. They disclose an appetite for more complex and monumental statements, involving more responsible concepts, for a strategy employing more of the resources of three-dimensional design and more of the elements of visual reality. These are components of painting which are always at the disposal of artists who accept an obligation to make use of them.

"Pictorial expression in the domain of the experimental, however intriguing, is now often so fragmentary and casual, so mannered or so esoteric, that an ambition for greater richness of form and profundity of content is neither surprising nor unreasonable, and most lovers of art would be glad to see on the horizon progressive artists who will make the attempt to achieve this in larger measure."

A jury composed of Albert Christ-Janer, Dwight Kirsch and Prof. Longman have recommended twelve paintings from which the University will make purchases depending on funds.

They are: Begin the Beguine by Max Beckmann; Le Cheval Volent by Chagall (reproduced); Rock Forms and Sky by Joseph De Martini; Phases of the Night by Max Ernst; New Death by Philip Evergood; Beach under Gloom by Feininger; Family Portrait by James Lechay; Apteka by Jack Levine (reproduced in the April 1 DIGEST when it won the third Clark prize at Corcoran); Cornflowers by Andre Marchand; Painting—1933 by Miro; Endless Voyage by Mitchell Siporin (reproduced) and Two Figures in the Night by Tamayo. The exhibition will continue through July.



Girl With Rabbit: EASTMAN JOHNSON

### Famous French and American Names

THE WILDENSTEIN GALLERIES is combating the summer doldrums with a spritely and varied exhibition of French and American 19th century paintings from its collection. Filling the three galleries on the ground floor, the group represents famous names by sometimes typical, sometimes unusual, examples. Both important and merely charming canvases are included.

The Americans are in the minority with a sharp, sunlighted Winslow Homer landscape with barns and figure; an

Jimmy: GEORGE LUKS On View at Babcock



excellent, solid Girl With Rabbit by Eastman Johnson (reproduced) and two rather uninteresting, apparently early, Childe Hassams.

The French painters predominate with excellent works by top names from Ingres to Renoir. The latter's famous and much reproduced Bather is alone worth the trip. This canvas is so consistent in sheer paint-quality that one may assume Renoir was trying to show just what could be done without the drawn line. Rather a shock is the early Cezanne Melting Snow at l'Estaque which is curiously sharp and heavynot at all typical of the artist's wellknown style. Gauguin's early The Swineherd, Brittany was seen earlier this season and improves with re-examination. Other pictures are by Boudin, Corot, Courbet, Daumier, Degas, Delacroix, Monet, two excellent Morisots, Pissarro, Sisley, Toulouse-Lautrec and Van Gogh. The exhibition continues through the summer. ALONZO M. LANSFORD.

Adelyn Breeskin, Director

Adelyn D. Breeskin, who has ably directed the affairs of the Baltimore Museum for the past five years, in fact, if not in title, has been appointed official Director of that institution by a unanimous vote of the Baltimore Board of Trustees

A native Baltimorean and formerly curator of the Museum, Mrs. Breeskin is a nationally known art authority who displayed exceptional administrative gifts while serving as acting director throughout the war years.

## Romantic Approach

FOR SPIRITUAL and artistic refreshment via the romantic vision there is no more attractive place to visit than the Babcock Gallery, where the sum-mer show comprises work by 19th and 20th century Americans, predominantly romantic in style and content.

Al

tow

muc

show

exh Is

Rea

hon

sho to t

mu

mo Ler

Enc

plic

dre

gar

ma Dri

ma

lvn

Ex

Ch

Ne

Wi

Mi

Wi wa

Na An

Je

Ci

ter

op

20

an

ex

M

th

D

fo

D

J.

fo

w

se

W

The contemporary group is one of the best yet presented by the gallery. Martin Friedman shows a beautiful Eventide, a strongly-glowing work, semi-abstract in composition, highlyevocative in mood. New to the gallery is Elliot Orr who presents a handsome bit of dramatization in The Wreck. Sol Wilson is represented by an excellent example of his sturdy, romantic style in High Tide—Bass Rocks.

Among the older painters are Robert L. Newman, with a charming Flight into Egypt that is more a fairy-tale than a biblical documentation; George Inness, with a small beautifully-painted Approaching Storm; George Luks, with a study of Jimmy, who might have been the model for Tom Sawyer.

JUDITH KAYE REED.

#### Paris Museum of Modern Art

The Musée du Luxembourg in Paris has changed both its name and its station. With a move into a new building on the Avenue du Président Wilson last month, it became the Musée d' Art Moderne, a title more descriptive of its function. Among the famous modern works included in the opening exhibition are Liseuse sur fond noir by Matisse, Barque by Bonnard, Le Vagabond by Gromaire, De Profundis by Rouault, La muse endormie by Brancusi and Composition à l'as de trèfle by Braque.

The new Museum now houses more than 3,000 works, which cover the various phases of the modern movement from Cézanne, through Divisionism, Cubism, Expressionism, the Fauves and Surrealism to the work of the young painters of the war and the resistance. Picasso has given ten of his canvases, dating from 1925, to fill an important gap in the collections. M. Jean Cassou, author of books on Picasso and El Greco, has been appointed Curator.

#### Paul Klee Drawings

Aside from having a perpetual exhibition of various works by Paul Klee, Nierendorf Gallery has staged so many Klee shows, published so many books pertaining to the famous Swiss modernist and promoted so many reproductions of his works that the names Nierendorf and Klee are by now virtually synonymous. Nierendorf's most recent coup is the importation of a number of Klee drawings, which the Gallery is exhibiting through July.

Slight, charming and highly personal things they are, not presuming to be major works. But then humor and charm always preclude presumptuousness, and Klee could hardly help but be humorous and charming. drawings are rather like highly controlled and sophisticated doodles, usually in pencil or very fine line, occasionally with a touch of color.

-ALONZO LANSFORD.

0

The Art Digest

### All-Star Cast

ie

an

m-

nd

lv

of

k.

y-

inl

nt

rle

rt

ge

th

en

13

d-

0-

es

st

a

ne

nd

ut

n-

11-

AN ALL-STAR CAST is on stage at Midtown Galleries, through July 26, inasmuch as virtually all the works of art shown were invited to leading museum exhibitions during the past season.

Isabel Bishop's typical, pale Girl Reading Newspaper and Margit Varga's homey Early Morning Milking were shown at the Carnegie Annual. Visitors to the Corcoran Bienniel saw Paul Cadmus' sterile Point O'View, Gladys Rockmore Davis' charming Sea Sounds and Lenard Kester's dramatically lighted Enchanted City. Philip Guston's complicated semi-abstraction, Night Children, was not entirely lost in the gargantuan Pepsi-Cola show. Dong Kingman's excellent Snow at Morningside Drive held its own with the modern masters of three continents in Brooklyn Museum's International Watercolor Exhibition.

The devout and gentle Madonna and Child by Fred Nagler enhanced the Nebraska show, while Whitney saw William Palmer's Frieze of Trees and Miron Sokole's Subway Scene. Arline Wingate's sculptured Mother and Child was in, and out, and then back in the National Association of Women Artists Annual.—ALONZO LANSFORD.

#### Jersey Annual Popular

The annual exhibition of the Painters and Sculptors Society of New Jersey, founded by Ward Mount in Jersey City, was a popular success, if the attendance record of 1,500 visitors on the opening day is any indication. Almost 200 works in oil, watercolor, sculpture and graphic art were shown in the exhibition which closed on June 14.

Thirteen awards were given as follows: William Fisher, first oil prize, for Monday Morning; Ethel Gilmore, figure prize, for Cape Codder; John Wisely, the second prize for sculpture, for Duchess and Brat; Alexander Lee, prize for watercolor, for Fish Story; Diane Davenport, second watercolor prize, and J. R. Tallackson, black and white prize, for Percherons. Honorably mentioned were Robert Borgatta and Owen T. Lassonde, oil; Cleo Hartwig, sculpture; Kenneth Campbell and Hilton Leach, watercolor and Borgatta and Reynold Weidemar, black and white.

Madonna and Child: NAGLER On View at Midtown Gallery



L'Olympia: MANET

### Paris Now Has a Museum of Impressionism

#### By Raymond Cogniat

The renovations which are currently being carried out in the Louvre have made it temporarily impossible to hang all the great paintings usually housed in the famous museum. Whereas the chefs-d'oeuvres of the foreign schools of painting continue to be exhibited there, those of the French School have had to be placed in the Petit Palais. where M. André Chamson has arranged an exhibition of great value.

The panorama of French painting would be incomplete, if one simply stopped in the middle of the 19th century, and after many art lovers in France and abroad had registered their protest, the Paris Department of Painting decided to arrange a special exhibition of the Louvre collection of Impressionist Masters. This show will continue at the Jeu de Paume Museum for several years, or at least until the Louvre has been reopened in its entirety.

There have been many complaints, and not without reason, about the failure of the French Government to acquire works of this school. When you recall for instance, how often the Government did not interfere with the export of great impressionist paintings, these complaints seem justified, especially if you think of what a Museum of Impressionism could have been like, had the Administration understood the greatness and importance of this art movement early enough.

Nevertheless, the French collection of impressionist works is still sufficiently important to present a magnificent sight of exemplary canvases that are definitely major works. The Camondo Collection alone is of fundamental value with its exceptionally beautiful Cézannes, Dégas, Monets and this nucleus has subsequently been enlarged. Le Moulin de la Galette by Renoir is among other works one of the most brilliant pages in the history of modern art; Le Balcon and L'Olympia by Manet, too, are among the canvases whose international reputation is well justified, and they alone would be sufficient to insure the suc-cess of a Museum of Impressionism. The tag of impressionism is attached to many artists of very diverse temperament and aptitude, but who nevertheless agreed on one point, the taste for light colors and closeness to nature.

Of course, retrospectively seen, the common characteristics of this group appear fewer than they did to their contemporaries, and between Renoir and Cézanne we see more differing than common motives. What brought them together in their time was their reaction towards the Academic School, their vehement protest against the dark tones, their need to escape conventions and to find again, each one for himself, his own technique.

But today, when the edge has been taken out of their fight, when time permits us to judge them more accurately, true impressionism seems to be represented above all by the efforts of its exponents to capture a fleeting moment, by the tremor of light and water in Monet's, Sisley's or Pissarro's pictures; by Dégas, who concentrated on precise forms and details in his drawing and composition—whereas Cézanne tried to build a more permanent and more disciplined world, and Renoir revelled in his own joy of living. But all of them were looking for one thing: a synthesis of life.

And just because impressionism has been a refuge, or rather a focal point for very different temperaments, it has been able to serve as an example for those painters who followed and it has been extended into another generation. Even those who today still reject it are very often its indisputable successors, in spite of themselves; no matter to which school they belong.

This means that impressionism remains the central pivot, the point of departure for all contemporary art, and the museum which has been consecrated to it, can be considered a cornerstone in the history of modern art.

#### Jewish Museum Lecture

An illustrated lecture on "Eastern and Western Trends in the Jewish Art of Europe "will be given at the Jewish Museum on Aug. 30 by Guido Schoenberger, research associate of the Museum. Admission is free.







Figure of Dignity: FLANNAGAN



As

Cy sin ov of De te

in st pa de to or

co ho vi ho th tip ly

th

fr

m

01

Ca

C

le b T

A

ti

a q

Emerveillement: Jose de Creeft

### Sculpture Given Half-a-Break by the Metropolitan Museum

SINCE LARGE EXHIBITIONS of sculpture are unfortunately rare, the weaknesses in the current display of American sculptures from the permanent collections of the Whitney and Metropolitan Museums, now on view at the latter museum through the summer, are doubly felt. But if you can overlook the disadvantages of an exhibition that was planned without benefit of an overall, decisive point of view and then installed unimaginatively in an overpoweringly large gallery, you will be rewarded by many fine individual works.

Among the familiar, 90-odd sculptures on view, half of which and many of the best have been sent uptown from the Whitney, are such superior examples as De Creeft's magnificent Maternity and the monumental beaten lead head, Himalaya; Jacob Epstein's big bronze Madonna (lent by Sally Ryan); a good selection of work by Lachaise including the famous Standing Woman; and a top-notch Flannagan, Irish Mountain-Goat—Figure of Dignity

Also happily present are Jane Wasey's beautifully modeled Bather; Julian Bowes' excellent and sensitive head of George Bellows; Noguchi's two distinguished portraits, of Ruth Parks and Angna Enters; William Swallow's effective semi-primitive terracotta, and works by Henry Clews, Maldarelli, Alfeo Faggi, Jo Davidson, Dorothea Greenbaum, and others. William Zorach's Torso and Hugo Robus' Song would be outstanding anywhere.

So far so good, but because the room is so vast and because any attempt at

organization of the material is so distressingly absent—with the exception of a backward glance toward earlier works owned by the Met, including Palmer's once beloved White Captive, Rimmer's comparatively bold Falling Gladiator; MacMonnies' Bacchantes and Saint Gaudens' gold Diana—the exhibition as a whole fails to jell into anything more than a casual group of diverse sculptures that happened to be on the eligible list.

Since a few works have been borrowed from private owners it would have been wiser for the museum to have borrowed more, to present a better rounded exhibition. As it is, there is little suggestion of the increasingly large group of experimental sculptors. There are only two real abstractions, for example, a playful mobile by Calder and a more impressive slate construction by Noguchi. But even the latter, pulled out of context of its natural environment, tends to look trivial, especially since the haphazard grouping throws the two abstractions somewhere fore and aft of the gigantic *Pieta* by Mestrovic, which still stands as a weighty leftover from the Yugoslav artist's recent exhibition.

midition.

—Judith Kaye Reed.

### Stout of Fogg Heads Worcester Museum

Worcester:—Appointment of George L. Stout, chief of the conservation department at Harvard's Fogg Museum, as director of the Worcester Art Museum has been announced by Aldus C. Higgins, president of the Worcester board of trustees. He succeeds Charles H. Sawyer, who will assume duties as director of Yale University's art division in the Fall.

The sixth director of one of the finest small museums in the country, Mr. Stout was born in Iowa in 1897, was graduated by the University of Iowa in 1921 and received his M.A. degree from Harvard in 1929. In addition to research work at Harvard, he was instructor in graphic and plastic arts at the University of Iowa from 1921-24 and was special lecturer at the University of Pittsburgh from 1925-26. He has served as a member of the advisory

committee of the Walters Art Gallery in Baltimore for 10 years and is a conservator of the Isabelle Stewart Gardner Museum in Boston.

From 1932 to 1942 Mr. Stout was editor of the publication *Technical Studies in the Field of Fine Arts*. He is the author of several articles and books and served in both world wars, most recently as chief of the arts and monuments division under MacArthur in Japan.

In a statement accompanying the announcement of this important appointment, Mr. Sawyer said of Mr. Stout, "He possesses a very rare combination of abilities as painter, teacher, administrator and scholar of the arts. . . . The Museum is extremely fortunate in securing George L. Stout as its head."

-LAWRENCE DAME.

### Decker Dies

Los Angeles:—John Decker, 52, painter-extraordinary to Hollywood, died there June 7 following an operation. As his flower-decked remains lay in his studio, cinema notables and friends heard Decker's recorded voice reciting Cyrano de Bergerac's speech, "... to sing, to laugh, to dream, to walk in my own way, and be alone." Gene Fowler, of the one-time John Barrymore-Decker-Fowler trio, was too ill to attend. When the brief service ended Mrs. Phyllis Decker opened the bar in the living room as requested by her late husband, famed giver of parties.

At the time, Decker's best and most comprehensive exhibition was on view at the Pasadena Art Institute, explaining why critics have acclaimed his steady rise from caricaturist to notable

Decker enjoyed acting and during the depression opened and ran Tony Pastor's in Los Angeles, a night club based on the old New York beer theater. He worshipped John Barrymore and was an able actor and mimic. He was a wit and knew how to get into print on controversial subjects. He was a kind host and his parties were lively. Interviewed after one party brawl at his house he said: "All I know is that there are fights around here all the time—almost every night. . . Certainly there was drinking. What would a party be like without drinking?"

Strangest episode in his career was the return of his first wife, unheard from in 15 years. He divorced her and remarried his second one.

-ARTHUR MILLIER.

### Philip McMahon

er

c-

al

ng

ОУ

1-

n-

d-

as

al

is ks

st

in

he

p-

īr.

m-

er.

ts.

or.

THE ART WORLD lost one of its most influential authorities on June 21 with the death of A. Philip McMahon, chairman of New York University's Fine Arts Department, of heart attack in New York.

Dr. McMahon, known as an expert on El Greco and Goya, molded the critical technique of countless students and colleagues with his teaching, books and lectures. Among his more important books were The Meaning of Art (1930), The Art of Enjoying Art (1938) and Preface to an American Philosophy of Art (1945). At his death he was working on a book on Da Vinci.

In 1932 McMahon caused a small international stir by proposing that Europe turn over some of its art works to the United States in payment for war debts. He pointed out that many of the art treasures had been originally acquired through confiscation and con-

Dr. McMahon was born in Warren, Ohio. He graduated from Harvard in 1913, three years after publishing his first book, received his Master's the following year, and his Ph.D. in 1916. He is survived by his wife, the former Audrey Alden, who was the director of New York's Federal Art Project.

"View" Postponed

Pending reorganization of View, Inc., as a non-profit membership corporation, View magazine has postponed publication of its Summer Theatre Number until the fall.



The Rescue: THOMAS BIRCH

### Portraits of Ships Retain Popularity

IN THE 19TH CENTURY, portraits of ships and technically accurate marine paintings were second only to portraits of people as a reasonably secure source of livelihood for painters. Still a very popular subject, the Harry Shaw Newman Gallery is displaying a variety of ships in a summer exhibition—proud packets, schooners, clippers and river steamers, riding high or in deep distress.

The pièce de resistance of the show is The Rescue (see reproduction), painted by Thomas Birch in 1850, and similar to the one in the Brooklyn Museum. Highly romantic in the manner of Allston, it contrasts sharply a harbor view painted many years later by the same artist, when he was more interested in the play of light than in drama and movement.

Of the numerous "portraits," whose first requirement was absolute accuracy of detail, far and away the most technically accomplished as a painting is

Pieta: CHARLES UMLAUF. On View at Mortimer Levitt Gallery



The Packet Kennebec by Buttersworth, which shows a delightful view of the old Castle Gardens in the background. The prolific Antonio Jacobsen, who spent fifty years painting steamers on commission from steamship lines, contributes Hudson River Steamer America and Edgemont, both so meticulously done that one can actually feel the rigging.

Unknown artists, one of them Chinese, are responsible for three interesting canvases—a charming primitive yachting scene; a view of *The Burning of Norfolk Navy Yard, Portsmouth, Va., 1861*, glowing in excellent color and vivid in detail, and a dramatic, slightly Oriental rendering of the famous Baltimore clipper, *Flora Temple* in a storm, perhaps her last one. A pair of Channel scenes by Robert Salmon, carefully drawn and executed in muted color, are also of particular interest. (Through July.)—Jo Gibbs.

### Umlauf Dominates

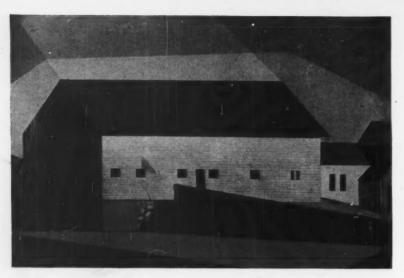
The Mortimer Levitt Gallery has turned over its space to watercolors by gallery members. Despite the variety of method and subject displayed, the show as a whole doesn't add up to anything very exciting, but a sole exhibit by sculptor-member Charles Umlauf, the big bronze *Pieta* just purchased by the Houston Museum, more than compensates. Conceived with vision and compassion, the sculpture is an important modern religious work.

Of the watercolors there are a few that are outstanding. These include Isaac Lane Muse's subtle oceanscape, Greys; Edwin A. Park's sensitive Cottage Interior; Seymour Fogel's strong Folk Song and Ruth Hammond's Stranded at Fernandina. (Until July 11.)

—J. K. R.

We Didn't Know

Quote from Danton Walker in the New York Daily News: "Eight families are about to be evicted to make way for another of those tax-exempt 'cultural relations' projects like the Museum of Modern Art."



Barn Variation: CHARLES SHEELER

### Attempts to Link the Old With the New

AT THE DOWNTOWN GALLERY, paintings and sculpture by the home stable have again been placed beside works by their Colonial comrades-in-studios, in the vain hope of proving that the roots of modern art twist back to 18th century farm soil. Like last year's exhibition, the current offering is a stimulating show—even if it doesn't prove

its point.

As an added fillip for those who don't get excited about primitive American art, the gallery has included paintings by contemporaries that are not only good, but new. These include Ben Shahn's Violin Player, a tempera that is one of his best pictures, assured in color, design and statement; and Barn Variation by Charles Sheeler, also a tempera, that maintains the artists' impeccable craftsmanship, taste and understanding. Other fine works include Raymond Breinin's beautiful City, Kuniyoshi's Rotting on the Shore; Jack Levine's Magician and a group of sculpture by William Zorach.

Among the older works a painted

Flight: RUTH GIKOW. At Weyhe Gallery Until July 14



metal weathervane, found in Rhode Island; a 19th century pastel landscape that is fresh and charming and an unknown portrait of Woman of Farmington, make special impression. (On view until August 8.)—JUDITH KAYE REED.

### Youth at Weyhe

ONLY A FEW of the young artists included in the summer exhibition at the Weyhe Gallery have had one man shows as yet, but this group of all-new pictures is another tangible demonstration of why the gallery has acquired a widespread reputation for discovering original new talent. The show serves to introduce 16-year-old Don Manfridi, who came to the gallery and bookshop a short time ago, hoping to exchange some of his own work for a Klee book.

Not only did Manfridi get the book, but Mrs. Ganso, director of the gallery, sent him back to his studio to pick up the rest of his finished work. Thirty-three of his watercolors and drawings were sold before this show opened, to such art experts and collectors as Professor Frank Mather of Princeton, John Newberry of the Detroit Art Institute, Mrs. Cass Canfield, Miss Edith Wetmore and Edward Warburg. One can see the reason for all the fuss in the two watercolors now on display which are vital, imaginative semi-abstractions, notable for both line and moody color.

Other paintings in a varied group which deserve particular mention are Flight by Ruth Gikow, a colorful and gay fantasy; the darkly emotional St. Peter Repentant by William Pachner; Ancient Landscape by Frank Gebhart, in cool, textured blues, and Moonlight Phantasy and Still Life by Joseph Gerard, both of which are subdued in color and rather romantic in fering. (To July 14.)—Jo Gibbs.

(10 July 14.)—J0 GIBB

Lyme Art Show

Members of the Lyme Art Association and visiting artists have put on the first of three annual summer exhibitions at the galleries in Old Lyme, Conn. Watercolors, together with pastels will be shown through July 6.

### Looted Dutch Art

THE EXHIBITION of 46 Dutch paintings recovered by American forces from the Germans opened at the Metropolitan Museum July 1 and will continue through the month.

F

T

Frei

lerie

mili

are

seles

up

usua

scar

emp

mas

diffe

Sail

ren

plos

ma

pai

san

sion

Ma

Fre

ler

Jul

Au

lec

sed

Big

Jea

eff

see

Oz

ter

for

qui

SOI

pr

laı

of

Cr

sti

th

vi

is

W

ga

by

Je

sh

ro

SC

R

de

a

li

ir W

ir

J

A

First, let it be understood that this collection is not a show of "Old Dutch Masters" in the usual, and best, sense of the phrase, but, with five or six exceptions, constitutes the typical, competent work of lesser Dutch painters of the 16th and 17th centuries. The general public will find much finer and more important works of the period in almost any leading American museum; the art scholars, however, will discover here a number of artists either unknown to them or unseen here before. In either case, the exhibition is notable for a high degree of typical Dutch craftsmanship.

As a gesture of gratitude, the Netherlands Government is lending the group to those American institutions whose staff members worked with the Army's Monuments, Fine Arts and Archives Section in salvaging Europe's looted art. Many of the pictures were involved in interesting escapades. For instance, there is a rather ordinary Jan Steen Rural Wedding which was in the possession of a Dutch collaborationist art dealer named Bachstitz. He was the brother-in-law of the notorious Hofer, who was Goering's art scout and procurer. Bachstitz wanted very badly to go to Switzerland but was not allowed to by the Nazis, possibly because he was a Jew. Finally he persuaded Goering to let him make the trip by leaving with Goering this Jan Steen painting, along with several other works, as hostage for his return, and to see that he didn't talk out of turn. Goering still had the painting when the Americans

Rembrandt is represented in the show by a large, hastily done pot-boiler, Dead Peacocks, and a small man's portrait which was "sold" to Hitler by his photographer, Hoffman. Jacob and Salomon van Ruysdael have two very fine paintings each. Then there are a number of works of the "Little Masters." Perhaps the outstanding paintings in the show are a pair of portraits on panel, Anna Code and Pieter Bicker by the 16th century Maerten van Heemskerck.

After the Metropolitan showing, the exhibition will go to the Newark Museum, the Nelson Gallery and Atkins Museum in Kansas City, the Palace of the Legion of Honor in San Francisco, the University of Michigan's Museum of Art and the Walters Art Gallery in Baltimore.—ALONZO M. LANSFORD.

### Northwest Territory Art

For the first time, the Illinois State Fair, to be held in Springfield from August 8 to 17, will feature an "Old Northwest Territory Art Exhibit." Governor Green picked the jury, composed of Roland J. McKinney, John Rood and Sigmund Menkes, which will meet on July 10 to select the winners of the thirteen prizes which total \$2,900. Professional artists from Ohio, Michigan, Wisconsin and Illinois have been invited to submit work in oil, watercolor, graphic arts, sculpture and ceramics.

### FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

#### Modern French

The summer exhibition of modern French paintings at the Lilienfeld Galleries is made up of a number of familiar works and some that have not been shown in New York before. None are very recent as to date, but all are selected and arranged so as to point up derivations, developments or unusual aspects of well-known careers.

A small, very early Matisse land-scape which is dark, rather tight, and employs the broken color of the Impressionists, reminds one of this modern master's origins. There are three very different Vlamincks-the splashy, Fauve Sailing at Chatou; a sunny spring scene rendered in his characteristically explosive manner, and a moody and dramatic seascape dated 1938. Derain's painting career is covered in much the same manner. Other interesting inclusions are Chagall's enchanting Old Violin Player, and a fine figure painting by Mandin, one of the three, very sound French painters introduced by the Gallery earlier in the season. (Through July and September. Gallery closed in August.)-J. G.

### Group at Passedoit

An unusually varied and well selected group show is hung at the Passedoit Galleries, on view through July. Big, bold and magnificent in color is Jean Guerin's sensuous Romance, as effective a surrealist dream as any seen lately. Sensuousness, also, marks Ozenfant's Grotto, but in a coldly determined fashion that supplants purity for passion and pales beside the exquisite blending of form and surface in a nude by Pascin. Nordfeldt is represented by one of the strongest works from his recent exhibition, the handsome Driftwood, North Pacific. Also present are Eugene Ludins' charming landscape, Port Lavaca, and a group of five sculptures (none new) by Jose de Creeft.—J. K. R.

#### Encore for Lewitin

Because of the unusual interest shown in the exhibition of collages by an abstract Egyptian painter, Lewitin, held this spring at the Egan Gallery (reviewed in April 1 DIGEST), the gallery is re-exhibiting the same pictures. They will be on view until July 12, when the gallery opens a series of repeat shows by artists members, including Ben Benn, Joseph Albers, Walkowitz, deKooning, George Cavallon, Herman Rose and Joseph Stella.—J. K. R.

#### Reyes from Mexico

Like Rouault, the Mexican artist Jesus Reyes, whose gouaches were shown during June in the new upstairs rooms of the Kleemann Galleries, draws equal inspiration from two famous sources: the drama of the Christ story and the drama of the circus. But in Reyes' paintings intensity of expression derives more from the action of color and movement than from deep religious or humane conviction, resulting in work that is only sensually moving. With such an approach it is not surprising that Reyes' circus pictures come

off better—a series of clowns and horses are splendid in color and quick in rhythm, while a *Christ and Magdalene* resembles nothing more than a study of frantic dancing figures.—J. K. R.

#### Ambellan and Cronbach

The subterranean 44th St. Gallery is having one of its best shows with the present exhibition of sculpture by Harold Ambellan and Robert Cronbach. These artists have been around, working hard, for some years, and both may be described as mature artists. This two-man show serves as a retrospective for them. Ambellan's earliest piece is dated 1937. Cronbach's 1934.

What may be said of one is applicable to the other: both are modern in idiom, experimental by temperament. Plaster, wood, metals, dental plaster and various other materials are utilized by both. They rely heavily on well-thought-out distortion and usually keep architecture in mind. While subject matter is always discernible, form for its own sake or to further an emotional impact is always emphasized. Sculptor's sculptors, they also keep an eye on practical utilization.—A. L.

#### Young Printmakers

The Seligmann Galleries, which are fast becoming one of the most hospitable showrooms for young talent, are currently introducing work by The Printmakers, a newly-formed group whose members' ages range from 19 to 29. It is a vigorous debut with the accent on experimentation and color printing.

A consistently interesting exhibitor is Ross Abrams, whose moody, semi-abstract woodcuts are marked by rich color and haunting suggestion. The youngest member, Wolfe Kahn, is also one of the most original, as his gay color woodcut of Acrobats suggests. There is color and dash in James Forsberg's abstract monoprint, Things on a Tablet, and brilliance and assured composition in Seong Moy's mural-sized color woodcut. Other exhibitors who make favorable impression are William Rose, Carl Ashby, Peter Kahn, Aaron Kurzen, Burton Hasen and Kazumi Sonoda. (To July 16.)—J. K. R.

#### Sidnee Livingston

What makes a painting modern? These days when so many artists have casually adopted the idiom it is not enough for a picture to share a modern look for it to earn the appellation. For no longer does the searching discovery of form, the eager desire for rich expressive power dominate such works. A little distortion of form here; an arbitrary alternation of a color passage there; a prominently displayed disinterest in the delineation of anything but a quick, sweeping plan-and a modern air is achieved. Such is the modernism of Sidnee Livingston's paintings, now on view at the Salpeter Gallery until July 5, but this is no more to her discredit than it is to a large number of exhibitors on 57th Street today. Considered individually her work is pleasant, often attractive. But in nearly all the pictures depth of understanding of art problems or of expressed emotion is absent.—J. K. R.

#### They Won Prizes

The Grand Central Art Galleries are continuing their effort to modernize with a well-knit exhibition of oils and three pieces of sculpture representing those artists who, during the past season, had won prizes in various national exhibitions. The show is well-rounded, ranging in style from conservative pictorialists like Henry Gasser and Alfred Mira to abstract expressionists like Arthur Osver and Felix Ruvolo. Newcomer Frank Duncan vies with the veteran Xavier Gonzalez. The 16 works in the show are more modern than otherwise, but nicely balanced by pieces such as Priscilla Roberts' sharp-focus photo-realistic The Unmade Bed. Thru July .- A. L.

#### Incompatible Arguments

Hy Cohen's recent watercolors, shown at the A.C.A. Galleries in June, applied modern stylisms to social realism, resulting in a marriage of only sporadic compatibility. For one thing Cohen breaks up too many picture areas for no obvious reason, a mannerism unsuited to his simple statements. Furthermore, the watercolors lacked the characteristic sparkle of the medium and often shared a labored air. On the credit side, however, were a number of pictures that convincingly conveyed the feel of a city.—J. K. R.

#### Fantasy at Perls

As usual, the Perls Gallery's annual summer group places the accent on fantasy, but since the private dream worlds of most exhibitors are sufficiently strange, it all makes for interest and variety.

Among the new paintings shown is Sylvia Fein's Eve, a beautifully painted [Please turn to page 30]

# MODERN FRENCH PAINTINGS

CLOSED FOR SUMMER . RE-OPEN SEPTEMBER

PIERRE MATISSE

41 East 57th Street

# E. & A. SILBERMAN

GALLERIES. Inc.

PAINTINGS-OBJECTS OF ART

32 East 57th Street

New York, N. Y.

## **FRENCH**

AND COMPANY, Inc.

~~

ANTIQUE TAPESTRIES FURNITURE TEXTILES WORKS of ART

000

210 EAST 57th STREET. NEW YORK

### S E A S O N'S RETROSPECTIVE Group Exhibition

through July

## MIDTOWN

GALLERIES A. D. Gruskin, Director 605 MADISON AVE., NEW YORK (Bet. 57 & 58 Sts.)

RECENT PAINTINGS BY

Andrew Dasburg • Louis Ribak Beatrice Mandelman Charles du Tant

THE BLUE DOOR
TAOS, New Mexico

ARTISTS of the PEOPLE
FROM BREUGHEL TO PICASSO
Exhibition of Rare Prints

Tribune SUBWAY Gallery
100 W. 42 St., N. Y. (Sub. Arcade Downstairs)

# PAINTINGS

SCHNEIDER-GABRIEL GALLERIES

OLD MASTERS AND THE MODERN FRENCH

# LILIENFELD

GALLERIES

21 East 57th Street, New York

Joseph Luyber will spend July and August on Cape Cod. The Joseph Luyber Galleries will open Sept. 15th in New York City. Please address all correspondence to Joseph Luyber, Wellfleet, Mass. Evelyn Marie Stuart Says:

The mind of the world being centered on totalitarianism and its evils. it behooves us to examine the history of man's struggles to create institutions suited to his social needs. Early in his development the need for organization became apparent, as mere mobs can accomplish little. Management was born and with it managers, and they have appeared to be essential to all subsequent progress. The only trouble with them is that power goes to the head, and they fancy themselves not much lower than the angels. So we have the Stuarts ruling by divine right, and so we have men today preaching the doctrine that only the few are of any account. So, too, we have petty officialdom. And so we have Modern Art, enforced upon artists by the alleged super-aestheticism of men who have succeeded in being appointed directors of museums and people who have for one reason or another been given the job of writing about art for the press. It would be impossible to conceive of a more complete form of dictatorship, with a thought po-lice, attempting to intimidate the public by ridicule and keeping the artists in line by excluding them from national exhibitions. When shall we restore again the democracy in art which once permitted every artist to paint what he pleased and what as a rule was pleasing?

#### Pennell Fund Purchases

Thirty-three prints have been purchased for the permanent collection of the Library of Congress, with the Pennell Fund, from the 5th National Exhibition of Prints, a juried selection of prints of the year, now on view at the Library until August 1.

Honored by purchase awards are Aaron Bohrod, Cecil Buller, Paul Cadmus, Stephen Csoka, Hubert Davis, Fritz Eichenberg (2), H. Louis Freund, Daniel Garber, William Gropper, Kenneth Hartwell, Joseph H. Heil (2), Eugene Higgins, Rockwell Kent, Barbara Latham, Clare Leighton, Russell T. Limbach, Mariette Lydis, Blanche McVeigh, J. Jay McVicker, Peppino Mangravite, Merritt Mauzey, Roderick Mead, Malcolm H. Myers, Robert von Neumann, John A. Noble, Elizabeth Saltonstall, Georges Schreiber, Carl M. Schultheiss, Sam Thal, Shirley K. Thomson, and Eva A. Watson.

son, and Eva A. Watson.

In addition, the jury of awards, comprising John Taylor Arms, Stow Wengenroth and Alice Parker, awarded three prizes to outstanding prints: Douglas Gorsline for his etching, Where Next; Rockwell Kent for his lithograph Weltschmerz; and J. J. Lankes for Winter.

#### Hahn Heads Gallery

Harry J. Hahn, author of *The Rape* of La Belle and owner of the famous painting La Belle Ferroniere, said to be a portrait by Leonardo Da Vinci, has been appointed manager of the Hartwell Galleries in Los Angeles. His book, published last year, recounted the Hahn side of the sensational case of Hahn vs. Duveen, a long trial which involved conflicting testimony by outstanding art authorities and was settled out of court.

Summer 1947

CONTEMPORARY and

EARLY AMERICAN

# FERARGIL

63 E. 57 Street, N. Y. C.

#### RESTORATION FINE FRAMING

If you have oil paintings damaged, in need of cleaning, relining or restoration, call us for best service at reasonable prices.
Established 1916. Free Estimate.
Fine Frames.

GEORGE CHAPELLIER
48 East 57th Street, N.Y.C. Tel. PLaza 3-1538

### AMERICAN PAINTINGS AND SCULPTURE

GALLERY OPEN ALL SUMMER

LEVITT MORTIMER
16 WEST 57 ST., N. Y. GALLERY

NEW ARTISTS GALLERY
June 25 presents July 20
Koffman • Graubart • Woodman

PAINTER PERSONALITIES
at JULIUS CARLEBACH GALLERIES
937 Third Avenue near 57th Street
Outdoor Art Classes Forming

LEONIE P

Through July 12

# KARLSSON

OILS • WATERCOLORS

Feigl Gallery

601 MADISON AVENUE, NEW YORK CITY



47 Beaver Street, N. Y. C.

# A Technical Advancement in Artists' Varnishes...

WEBER SYNTHETIC RESIN VARNISHES: SYNVAR, DURVAR, AND UNIVAR, WERE DEVELOPED AFTER SEVERAL YEARS OF EXPERIMENTATION AND RESEARCH. THEY SHOW NO TENDENCY TO BLUSH OR BLOOM, NOR TO AFTER-YELLOW. EXCELLENT GLOSS RETENTION, GOOD ADHESION. A MODERN ACHIEVEMENT IN VARNISHES FOR THE FINE ARTS.



IN ADDITION TO THE ABOVE SYNTHETIC RESIN VARNISHES, A WIDE RANGE OF WEBER OILS, VARNISHES, AND VEHICLES ARE PRO-DUCED. FURTHER IN-FORMATION ON RE-QUEST. THOSE INTER-ESTED PLEASE WRITE FOR "TECHNICAL FACTS FOR THE ARTIST," VOL. 2, NO. 1.

### WEBER SYNVAR

A water-clear synthetic resin varnish, possessing outstanding properties of durability superior to Damar and Mastic Varnishes. SYNVAR may be used over Oil, Tempera, or Water Color Paintings, Maps, Photographs, Lithographs, Drawings, Leather, Wood, Metal, and Papers. Easily removed without endangering the underpainting by using such mild solvents as turpentine or mineral spirits. SYNVAR may also be used as a medium on the palette to mix with Oil Colors to achieve a soft chromatic quality.

### WEBER DURVAR 39

Possesses the durable properties similar to Copal Varnish. Unlike SYNVAR, the aged film of DURVAR is not reacted upon by ordinary solvents. By first varnishing a painting with DURVAR, and then a week later with SYNVAR, surface dirt accumulated in time is easily removed together with the SYNVAR by using mild solvents which do not react on DURVAR. The DURVAR thus provides a perfect protection for the painting. DURVAR may also be used in preparation of resin-oil painting mediums and emulsions, adding durability to the paint film.

### WEBER UNIVAR

Dries rapidly through evaporation of the volatile diluent. UNIVAR cannot be removed with mild solvents. Unlike DURVAR, UNIVAR cannot be incorporated with oil paint, or in the preparation of resin-oil painting mediums. UNIVAR is recommended as a protective or isolation varnish for Tempera underpaintings, or painting that has been overpainted in the resin-oil technique. UNIVAR is also recommended as a protective film for Maps, Prints, Lithographs, Bookbindings and Drawings.

	PRICI	E LIST		
	$2^{1}/_{2}$ oz. bottles	8 oz. bottles	16 oz. bottles	32 oz. bottles
SYNVAR	\$.35	\$.75	\$1.25	\$2.25
DURVAR	3935	.75	1.25	2.25
UNIVAR		1.25	2.10	3.75

Made by the Manufacturers of

WEBER Fine Artist Quality COLORS



and RELATED PRODUCTS

## F. WEBER CO.

Manufacturing Artists' Colormen Since 1853

PHILADELPHIA 23, PENN.

ST. LOUIS 1, MO.

BALTIMORE 1, MD.

PATRONIZE YOUR NEAREST WEED DEALER



st

# AUCTIONS

IN THE MOST CENTRALLY LO-CATED SECTION OF NEW YORK

#### IF YOU CONTEMPLATE AN AUCTION OR IF YOU DESIRE VALUATION

write us for terms and details. We maintain a department exclusively for appraisals and inventories. Inquiries respectfully solicited.

### PLAZA ART GALLERIES

9-11-13 East 59th St., New York, N. Y.

AUCTIONEERS: Messrs: W. H. O'Reilly, E. P. O'Reilly

#### REPRODUCE YOUR PAINTING

A color reproduction of your favorite painting will make a wonderful gift or Christmas card for your friends. We do the finest silk-screen reproduction in the country, emphasizing texture and richness. Quantities from 100 to 5,000 are practical. Any size. Quality hand work takes time, so don't delay. Only a limited number of orders accepted for Christmas. Samples supplied.

Write Box 1716, The Art Digest

#### - SCHONEMAN -

Fine Paintings of All Schools

SEE US BEFORE YOU BUY OR SELL PAINTINGS

73 E. 57 GALLERY New York, 22

### Schultheis Galleries

ESTABLISHED 1888

PAINTINGS

15 MAIDEN LANE, NEW YORK

### JULIUS LOWY, inc.

PERIOD FRAMES RESTORING

52 East 57th Street, New York

### EARL STENDAHL

Ancient American Art Modern French Paintings 7055 HILLSIDE AVE., LOS ANGELES 28



Madame Vigée-Lebrun and Daughter:

MME VIGÉE-LEBRUN

### Parke-Bernet Resume

FOR THE FOURTH CONSECUTIVE SEASON auction sales at the Parke-Bernet Galleries topped the six million dollar mark. During the period which began last September 18 and ended on June 19, ninety-eight sales, held in 195 sessions, brought a total of \$6,019,153.

In his annual statement, President Hiram H. Parke noted that "Toward the middle of the season a drop of between ten and twenty per cent was noted in the average of prices paid for the general run of property we offered. However, there was no decrease in the prices paid for the rarer and more costly objects. The moderate drop in prices for the medium-valued property offered by us is undoubtedly a reflection of the general leveling of prices to be seen in most luxury lines, as the auction mathematical tender of the comment of t

Generally, the season was characterized by sales comprising the property of a number of owners rather than outstanding individual collections, with jewelry collections, including those of the late Eva R. Stotesbury (\$294,480) and Louisa Pierpont Satterlee (\$276,710) bringing the highest single totals.

PRESIDENT HIRAM H. PARKE



The Dunham collection of Georgian furniture and Chinese porcelains brought \$178,940; the furniture, paintings and art objects from the estate of the late Mrs. Andrew Carnegie and other owners, \$177,005; the Riggs collection of French porcelain, furniture and decorations from the estate of the late Pauline Riggs Noyes, \$135,477; and the furniture and art property of Arnold Seligmann, Rey & Company, \$131,477.

The big news of the season was made by a book rather than a painting. The Bay Psalm Book, the first book printed in Colonial North America, was bought by Dr. A. S. W. Rosenbach for \$151,000 after some spirited competitive bidding from Cornelius Vanderbilt Whitney. This is the highest price ever paid for a printed book. It was sold by direction of the Gertrude Vanderbilt Whitney Trust for the benefit of the Glencove North Community Hospital.

The highest price paid for a painting was \$21,000, paid for a self-portrait of Madame Vigée-Lebrun and Daughter, a considerable drop from the \$75,000 paid last year by Billy Rose for Rembrandt's Pilgrim at Prayer. A Touraine Gothic tapestry, The Holy Family, brought \$15,500; La Danse Paysanne by Watteau, \$14,000; Playa de Valencia by Sorolla, \$13,500 (a record figure); and Portrait of an Architect by Hans Burgkmair the Elder, \$13,000. There were only eight sales made up entirely of paintings, but all told more than 2,300 works representing all schools were sold during the season. Old masters were in demand, modern French canvases retained their popularity, and the revival of interest in 19th century French genre continued.

Among the highs and lows were: \$10,000 for two English Hepplewhite marquetry serpentine commodes, and \$60 for a Louis XVI boulle marquetry mantel clock; \$7,000 for a silver coffee pot by Paul Revere, and \$160 for a pair of George II silver tankards by Samuel Wood; \$7,250 for Sir Walter Scott's copy of the first edition of Gray's Elegy, and \$20 for a first edition of Tom Sawyer Abroad.

#### A Homer for \$6

There are enough fabulous tales about valuable items, picked up for near nothing at auction, to keep the market well-supplied with addicts who hope that they will be the next lucky bidder to get an original Dürer or Goya painting for \$50.

The latest story of this sort involves Winslow Homer watercolor which Mrs. Frank Brunner of Rockaway Beach bought for \$6 at a local auction in 1941, because she "just happened to like it and the coloring seemed very pretty." Edward J. Hayden, Jr., a Edward J. Hayden, Jr., a young Navy veteran and friend of Mrs. Brunner's son, became fascinated by the picture and wanted to find out who painted it. On removing the frame he found the signature-Winslow Homerpainted twice in the lower left hand corner, and the date, 1878. Lloyd Goodrich has authenticated the picture and added it to the list of Homer's works which he is now cataloguing. The central figure of a young man with a scythe "also appears in Homer's The Song of the Lark," says Newsweek.



FROM FRANCE COLOR ETCHINGS DANCHIN

IN BETTER ART STORES

amilla ucas

GENERAL DISTRIBUTOR 36 WEST 47th STREET . NEW YORK 19

# NEWCOMB-MACKLIN

PICTURE FRAME MAKERS

15 E 57 ST. NEW YORK

400 N. STATE ST. CHICAGO

### The Art of Packing . . .

If your works of art are not properly packed there is always the chance of damage. You need not have this worry if you let experienced men, such as we employ, pack and ship your works of art. Our 80 years' experience speaks for reliability.

For safety's sake-use Bud-

W. S. BUDWORTH & SON, Inc. 424 West 52nd St., New York City

PICTURE FRAME STYLIST STOCK SIZE RAW WOOD FRAMES ALWAYS ON HAND

40 E. 8th Street, New York 3 . AL. 4-1095

# MAX GRANICK DRIFTWOOD FRAMES HAND CARVED ANTIQUE AND RAWWOOD FRAMES

52 WEST 56th STREET, N. Y. C.

### The Jewish Museum

THE JEWISH MUSEUM, first of its kind in the United States and probably the largest in the world, opened in New York City recently with a three-part exhibition of ancient and contemporary Jewish art, to continue on view through summer. Founded by the Theological Seminary of America, the museum's collection of 4,000 art treasures is housed at Fifth Avenue and 92nd Street in the former home of Mrs. Felix War-

Perhaps the most interesting section in this inaugural exhibition, arranged around the general theme of "The Giving of the Law and the Ten Commandments," is the room displaying 11 fresco panels on biblical themes. They are full size color copies made by Herbert Gute of Yale University, from the originals in the much discussed Dura Europos Synagogue excavated some years ago in the Syrian Desert, and now reconstructed in Damascus.

Assigned to the year 245 A.D., the Synagogue with its painted wall decorations presents striking evidence to discredit long-held theories on Jewish art. For these frescos, on such themes as Moses and the Burning Bush, Return of the Ark from the Land of the Philistines, Annointing of David by Samuel, present actual figures, thus refuting an alleged Hebrew ban on representation of the human form.

Dr. Stephen S. Keyser, curator of the museum, believes that ancient Jewish tradition turned from strict exclusion to gradual introduction of figural illustration and decoration, on the ground that any thought of idolatory was impossible from the very outset. Another question which these crude story-telling murals in the "Pompeii of the Syr-ian Desert" raises is the extent of their influence on the development of Christian art-for they are among the earliest surviving examples of Old Testament illustration, Jewish or Christian.

Two copies of the murals, which show both Hellenic and Oriental in-fluences, belong to the museum; nine were loaned by Yale. To indicate a continuation of synagogue art the museum has also borrowed five large 5th century mosaics, taken from the synagogue floor of Hamman-Lif near Carthage, from the Brooklyn Museum. These are also symbolic but more purely ornamental than the Dura pictures.

On the second floor of the museum is a large and gorgeous selection of religious objects pertaining to the Shabuoth festival (commemorating the giving of the Torah and the Ten Commandments). Special emphasis in this group, which includes a unique 13th century Southern Ark, is placed on the differences between Sephardic (Spanish-Portuguese) tradition and its influence on Italian forms, and the Ashkenasic (Russian) trend in Torah decoration.

In the group of contemporary art are paintings and sculptures on Jewish themes by 35 well-known Jewish artists. Nearly all exhibits, by such artists as Chagall, Zorach, Max Weber, Menkes, Rubin, Hyman Bloom, Mane-Katz and Ben Zion, have been seen before in New York.

-JUDITH KAYE REED.



### Headquarters

GENUINE DRY PIGMENTS FOR ARTISTS COLORS

COBALT BLUES COBALT BLUIS
COBALT GREENS
COBALT VIOLETS
CERULEAN BLUES
GENUINE AUREOLINE
EMERALD GREENS
EMERAUDE GREENS CADMIUM YELLOWS CADMIUM REDS ULTRAMARINES VERMILIONS

- Founded 1854 -

FEZANDIE & SPERRLE, INC. 205 Fulton Street New York City

NEW CATALOG ON RAW WOOD FRAMES UPON REQUEST

353 EAST 58th ST., NEW YORK

SERVING ARTISTS FOR FORTY YEARS

ARTISTS MATERIALS & DRAFTING SUPPLIES Mail and Phone Orders Carefully Filled 123 WEST 68th STREET, NEW YORK Picture Framing Tel. TB. 7-8553



Powerful . . No fillers used Conforms with the highest standards necessary for creating lasting pictures . . Permanency guaranteed . . See your local dealers . . Send for listerature.

BOCOUR COLORS, 579 Ave. of Americas, N. Y. C.

COMPANY UNION SQUARE NEW YORK, M. Y.

**Supplies** FOR PAINTERS, SCULP-TORS, DRAFTSMEN. SIGNMEN, AND STUD-ENTS

**EVERYTHING** FOR THE ARTIST

Designed and Executed by Alexander Lazuk

Special Offer, July & August-10% Off MIDTOWN FRAME SHOP

West 74th Street, N. Y. C. 23 ENdicott 2-1284



THE HUGHES OWENS CO., Ltd., MONTREAL, OTTAWA, TORONTO and WINNIPEG CANADIAN AGENTS

De

"A the Kn Ho \$5.

tio Lil An vie

is tra be Na

an als

an ali an It

pa W

"W Fr

mo in its in co

ne od dis tir

ra

La "T

by Vi

Ju



By JUDITH K. REED

#### Depicting Animals

"Animal Anatomy and Psychology: For the Artist and Layman" by Charles R. Knight. 1947. New York: Whittlesey House. 149 pp. of text and illustration.

Here is another authoritative animal book that should be a valued contribution to the specialized library shelf. Like Walter J. Wilwerding, author of Animal Drawing and Painting (reviewed in the March 1 DIGEST), Knight is a well known animal painter, illustrator and writer. His paintings can be seen in the American Museum of Natural History (of which he is a life member); the Los Angeles Museum, and Field Museum in Chicago. He is also the author of the book, Before the Dawn of History.

The current volume tells in words and pictures the physical and person-ality characteristics of contemporary animals, in and out of natural habitat. It is a thorough, knowing job. Illustrations include many excellent ana-tomical studies. Also included is a brief critical survey of well known animal

#### Watercolor Lesson

"Why Not Paint a Watercolor?" by Frank Stearn. 1947. New York: Sentinel Books. 93 pp. Illustrated. 60c.

For clarity, sensible content and modest price this book has few rivals in its school and should certainly find its way to the pocket of every beginner in search of a compact guide to watercolor painting. The author is a teacher and painter; his text is serious and sound, and suitably simplified to the needs of the tyro. Materials and meth-ods, composition and techniques are discussed, together with advice on matting, framing and a generous bibliography. Illustrations, by the author, are good.

#### Landscape Sketching

"The Pleasure of Sketching Outdoors" by Clayton Hoagland. 1947. New York: Viking Press. 163 pp. of text and illustrations. \$3.95.

Written with enthusiasm and knowledge, this is an informal volume designed to instruct the beginner in the pleasures and labors of outdoor sketching. Not everyone will approve of all the practices recommended, such as learning to draw by copying from photographs and reproductions, but the instruction is generally sound and backed up by the author's catholic taste and understanding. Best of all, the reproductions include drawings by masters of the art in many countries and times.

### Design Lesson

"Discovering Design" by Marion Downer. 1947. New York: Lothrop, Lee & Shephard Co. 104 pp. of text and pictures. \$3.00.

Here is an engaging-and instructive —book which should help all lay readers (young or old) to understand better the elements of design. Miss Downer, who is a well-known author of juvenile books on art subjects, presents a series of full page reproductions of photographs, paintings and pottery, each selected to illustrate one facet of good designing. Her text is unpretentious and avoids both the specialized and arty approach.

#### Anatomy for Artists

"Artistic Anatomy" by Walter Farrington Moses. 1947. Les Angeles: Borden Publishing Co. 59 pp. with 147 illustrations. \$3.95.

Revised edition of this anatomy book brings something new to an old subject: a separately bound study chart which consists of a figure photograph upon which are superimposed two transparent color drawings, indicating bone and muscle structure and the relationship of each to the body surface. Text comprises an introductory essay on human anatomy followed by full page drawings on muscle and bone structure, with facing notes. There is a good variety of action poses among the plates. Altogether, an excellent study and reference book.

#### Book Briefs

Elmer Adler, curator of the Graphic Arts Collection of Princeton University Library, was recently awarded the Institute Medal for distinguished contribution to the advancement of the graphic arts. Adler, who designed the format of The Art Digest, was cited by Walter Frese, retiring Institute president, for "his distinguished work as a publisher, printer, editor, collec-tor and teacher during the past 25

# The New Art Education by

RALPH M. PEARSON

presents the modern approach to art and art education, challenges all academic methods of skilled copying and explains the philosophy and practice back of the

Courses by Mail
in modern, creative painting, modelling and drawing for both amateur and professional
which allow anyone to study. Mr. Pearson's book,

Experiencing American Pictures
enlarges this study to the field of analysis and criticism of all pictures and so rounds
out the practice courses. Bulletins and book circulars on request. DESIGN WORKSHOP . . . . . . . . . . . . . South Nyack, N. Y.

# SHIVA

CASEIN TEMPERA. OIL COLORS & MEDIUMS NOW AVAILABLE IN NEW YORK

> SOLD EXCLUSIVELY IN **NEW YORK AREA BY**

Philip Rosenthal "Serving the Artist Since 1899"

ST. 9-3372

47 East th St.
"Our Only Store"







### Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.-The Editor.

#### NATIONAL SHOWS

SECOND PRINT BIENNIAL. Dec. 1-31.
Print Club of Albany. Open to all artists of U. S. All print media. Jury. Three purchase prizes. Work due Nov. 15 at Albany Institute of History and Art. 125 Washington Avenue, Albany 6, N. Y.

Greensboro, N. C.
4TH INTERNATIONAL TEXTILE EXHIBITION. Nov. 4-30. N. C. Woman's College. Open to all textile designers Media: Woven & Printed Fabrics. Jury. \$2,200 prizes. Entry cards due Sept. 16. Work due Sept. 23. For further information write to Norma Hardin, Woman's College, Univ. of N. C., Greensboro, N. C.

Los Angeles, Calif.

27TH ANNUAL EXHIBITION, CALIFORNIA WATERCOLOR SOCIETY, Sept. 16-Nov. 1. Pasadena Art Institute. Open to all artists. Media: watercolor, pastel, gouache. Prizes. Jury. Entry cards and work due Sept. 3. For further information write Julie Polousky, Secretary, 636 Chestnut Ave., Long Beach 12, Calif.

Lowell. Mass

FRA ANGELO BOMBERTO FORUM OF ART. Whistler's Birthplace. For new styles ignored by modern monopoly. First send a one-page typed explanation of the creation. Invitation to exhibit may follow. Fee \$5. For further information write John G. Wolcott, 236 Fairmount St., Lowell, Mass

New York, N. Y.

AUDUBON ARTISTS 6TH ANNUAL EX-HIBITION. Dec. 11-29. National Academy, 1083 Fifth Avenue. Open to all artists. All media. Jury. Prizes. Entry fee \$3. Entry cards due Nov. 26. Work due Dec. 4. For further information write to Room 307, 1501 Broadway, New York City 18.

SOCIETY OF A MERICAN ETCHERS, GRAVERS, LITHOGRAPHERS & WOOD-CUTTERS INC. 32ND ANNUAL & 9TH ANNUAL EXHIBITIONS, Nov. 12-Dec. 3. National Academy. Open to all artists.

Media: Prints, Intaglio, Relief, Planographic executed since Jan. 1, 1946. Entry forms due Oct. 1. Work due at office of Society Oct. 8. For further information write Society of American Etchers, Gravers, Lithographers & Woodcutters Inc., 1983 Fifth Avenue, New York City 28.

Santa Paula, Calif.

ELEVENTH ANNUAL ART EXHIBIT OF SANTA PAULA CHAMBER OF COMMERCE, Aug. 15-24. Union High School Art Rooms. Open to all artists. Media: oils, watercolors, pastels. Jury. Purchase awards totalling \$890, honorable mentions. Delivery: Artists in Ventura County or North send work to Habbick & Udall, 107 North Mill St., Santa Paula, prior to Aug. 7; In Los Angeles area or South to Brugger Forwarding Service, 1128 South Western Avenue, Los Angeles, prior to Aug. 5. Other parts of country to Habbick & Udall, prepaid, prior to Aug. 7. For further information write Douglas Shively, Chairman Art Show Committee, Santa Paula, Calif.

#### REGIONAL SHOWS

Asheville, N. C.

Asheville, N. C.

AUGUST ASHEVILLE ARTISTS GUILD
EXHIBITION, Aug. 18-29, Artists Guild
Gallery, Open to members. Painting in all
media. Jury. Work due Aug. 11 sent c/o
Ingle Transfer & Storage Co., 44 Valley
St., Asheville, N. C. National membership
dues \$1 payable to Guild and requests for
further information sent to Cuthbert Lee,
327 Charlotte St.

Atlanta, Ga.

SECOND SOUTHEASTERN ANNUAL, Oct. 5-19, High Museum of Art. Oct. 20-26, Davison-Paxon Co., Atlanta. Open to artists of North and South Carolina, Ga., Fla., Ala., La., Miss., Tenn. Media: oil, tempera, watercolor. Jury. Purchase prize awards \$1,300. Work due Cathcart Storage Co., 134 Houston St., Atlanta, Sept. 1-20. For further information write Ben Shute, High Museum of Art, 1262 Peachtree St., N.E., Atlanta, Ga.

Hartford, Conn.
TENTH ANNUAL CONNECTICUT WATERCOLOR SOCIETY EXHIBITION. Oct. 426. Wadsworth Atheneum Art Museum.
Open to residents of Conn. Media: watercolor, gouache. Prizes. Jury. Entry cards
and work due Sept. 26. For further information write Mrs. Gertrude D. Thompson,
24 Sunnyslope Drive, West Hartford, Conn.
Minneapolis, Minn.

FIRST BIENNIAL EXHIBITION OF PAINT-INGS & PRINTS 1947, WALKER ART

CENTER & MINNESOTA ARTISTS AS-SOCIATION. Aug. 21-Sept. 28. Walker Art Center. Open to artists in Iowa, Neb., North & South Dakota, Wis., Minn. Media; painting (any medium), prints or draw-ings (any medium), Jury. Cash and pur-chase awards. Entry cards. Work due July 15. For further information write William M. Friedman, Ass't. Director, Walker Art Center, Minneapolis 5.

Ou

Let the art to "to

art cia

rar we if

be

the

Cla

fou

W

ler ho

ch

Bu

his

m wi

ar co

du bu

to vi es SE

th

11

gi a

ir

Montclair, N. J.

17TH ANNUAL NEW JERSEY STATE EXHIBITION. Nov. 2-23. Montclair Art Museum. Open to artists born in and residents
of New Jersey. All media. Jury. Awards.
Entry fee \$1 for members of Museum or
AAPL; all others \$1.50. Entry cards due
Sept. 22. Work received Sept. 28-Oct. 5.
For further information write Montclair
Art Museum.

Provincetown, Mass.

BRD ANNUAL EXHIBITION. Aug. 3-Sept.
1. Provincetown Art Association. Open to
members (dues \$2.). Media: oil, watercolor,
prints, sculpture. Jury. Work received July
25, 26. For further information write Provincetown Art Ass'n., Provincetown, Mass. 33RD

incetown Art Ass'n., Provincetown, Mass, Sloux City, Iowa
RD ANNUAL IOWA WATERCOLOR
SHOW OF SIOUX CITY WOMAN'S CLUB.
From Nov. 1. Art Center. Anyone who
votes in Iowa is eligible. Media: opaque
and transparent watercolor. Prizes \$100.
Work due Oct. 1 at Art Center, 613½
Pierce Street, Sloux City 15.

Pierce Street, Sioux City 15.

Youngstown, Obio.

13TH ANNUAL NEW YEAR EXHIBITION.
Jan. 1-25, 1948. Butler Art Institute. Open
to present and former residents of Ohio,
Pa., Ind., W. Va., Va., Mich., Wash., D. C.
Media: oil, watercolor. Jury. Prizes Work
due Nov 16-Dec. 7. For further information write Secretary, Butler Art Institute,
524 Wick Avenue, Youngstown, Ohio.

#### Antique Frames From Europe

Henri Heydenryk, head of the House of Heydenryk, New York framers, has returned from a long trip through Holland, Belgium and France with an interesting collection of fine reproduc-tions of antique frames. The frames, made by the firm's Holland branch (Firma A. J. Heidjdenrijk) are now available at the New York studio at 65 West 56th Street.

Artist, Color Chemist and maker of Shiva Artists' Colors for over 30 years, creator of the brilliant panorama of color for Chicago's Century of Progress for 1933-34. PRESENTS ANOTHER COLOR TRIUMPH



SHIVA COMPLEMENTARY COLORS eight scientifically formulated colors for the instructor and student of color.

PONSOL TERTIARY COLORS six colors of distinctive character for the discriminating artist.

PONSOL GLAZING COLORS

eleven colors unsurpassed for brilliancy and permanency formulated for the mixed technique of painting and glazing with Shiva Oil and Casein Colors.

Mr. Shive's personal supervision and the finest color-grinding mills and equipment are your guarantee of the utmost in quality.

Compounder of

SHIVA STANDARD OIL COLORS, the final approach to color perfection. SHIVA PROFESSIONAL OIL COLORS, for the student. SHIVA CASEIN COLORS, for artists and illustrators.

SHIVA COLORS may be obtained from our factory in Chicago and through our New York representative. ADDRESS ALL INQUIRIES DIRECT TO SHIVA ARTISTS' COLORS

PHILIP ROSENTHAL 47 East 9th Street

SHIVA ARTISTS' COLORS 433 Wast Goethe Street CHICAGO 10, ILLINOIS MIChigan 3665

# A Modern Viewpoint

By RALPH M. PEARSON

Our Highest Honors

AS-Art eb., ia: ur-ur-uly

am

due

lair

ent lor, uly ov-ass,

pen hio, . C. ork ma-ute,

Iol-

inuc-

nes, nch

ow

at

The American Academy of Arts and Letters and the National Institute of the same have made certain awards to artists in fulfillment of their obligation artists in fulfilment of their obligation to Congress and the American people "to promote literature and the fine arts." Since this is our top-notch official judgment of enduring contemporary excellence in the arts it will be well to check on their appraisals to see if they do honor distinction that will be a lasting credit to our culture.

The highest honor (membership in the Academy), goes to Gilmore D. Clarke for landscape architecture. The next (election to the Institute) goes to four, including, belatedly, Frank Lloyd

Wright.

Carl Milles and Kenneth Hayes Miller are elected to the Institute. The honor to Milles can probably not be challenged as it applies to his best work where symbolism, realized form and form design merge into a unity. But his relapses into form chaos or an external stereotyped design in many of his works compel serious doubts.

Miller, with his predilection for posed models, a hard, intellectualized design without the relief of varied textures and his repetitious whitened or paled color schemes, has certainly earned honors by his long-time serious production and his fame as a teacherbut this near-highest awar1 seems open to doubt because the balance between virtues and non-virtues is difficult to establish.

Andrew Wyeth is a capable representative of the naturalistic school, his factual reporting tempered with an imaginative flair for essential rather than literal truth. Since the Institute is deliberately catholic in its honors, this award can be justified on that ground but certainly on no other. Wyeth adds nothing to the creative tradition.

The Grants in Aid are well bestowed in the cases of Victoria Huntley with her freely designed creations in lithography and Dorothea Greenbaum with her uniformly high achievement in sculpture where designed realism gains the universal quality of the Grand Tradition. The Carl Schmitz sculptures also are capable, but uninspired, examples of designed realism—his average merits over the years hardly indicating any new veins of ore awaiting discovery.

Joseph Hirsch wins his honor without quibbling because of his compelling dramatic characterizations. Peter Blume likewise wins on a personal style ranging from the semi-abstract symbol to the nth degree of intellectually de-

signed realism.

Mitchell Jamieson deserves his honor on several counts-dash, spirit, integrity, identification with his war subjects and the resulting infusion of life into them. Against these merits is the distressing lack of modern knowledge which greatly weakens his work.

Some of these selections, then, will stand appraisal. But others are by no means invulnerable to serious doubts and criticism. For highest honors our critical standards need stiffening.

#### COURSES

FINE ARTS **PORTRAITURE** LANDSCAPE **ILLUSTRATION** COMMERCIAL ART ADVERTISING

APPROVED FOR VETERANS



### SAN DIEGO SCHOOL of ARTS & CRAFTS

ORREN R. LOUDEN, Director

6063 La Jolla Boulevard

La Jolla, Calif.

Telephone G5-6632

the hans hofmann school of fine art 52 west 8th street • new york city • phone chelsea 2-4933

> summer session personally conducted by mr. hofmann

approved under G. I. bill of rights

provincetown, mass. june 15-sept. 15

THE SCHOOL OF THE WORCESTER ART MUSEUM HERBERT BARNETT

### PENNSYLVANIA ACADEMY OF THE FINE ARTS

PAINTING SCULPTURE ILLUSTRATION MURAL DECORATION WRITE FOR CATALOG: BROAD AND CHERRY STREETS, PHILADELPHIA, PA.

> Creative Sculpture Workshop PROVINCETOWN, MASS.

Work in WOOD and STONE with

CHAIM GROSS

Director: GEORG DANIEL New York c/o Sculpture Associates 114 St. Marks Place, N. Y. C. 9

Provincetown 385 Commercial Street Studio No. 1

SCHOOL OF FINE ARTS

"The Leading School of Modern Art." Approved for the educa-tion of Veterans under the G.I. Bill of Rights.

Ozenfant Teaching 208 E. 20th St., New York 3

CORONADO SCHOOL OF FINE ARTS

LEWIS PAINTING AT BEAUTIFUL CORONADO ISLAND 15 Miles to Old Mexico

"APPROVED FOR VETERANS"
Summer Session • July & August 692 MARGARITA AVE., CORONADO, CALIF. SCULPTURE

gest

#### WELLFLEET SCHOOL OF ART Regarding Boston ON CAPE COD

### XAVIER GONZALEZ BEN WOLF

PAINTING, DRAWING, ART CRITICISM JULY 7-SEPTEMBER 6

Limited Number of Serious Art Students Jon Corbino will be among visiting artists expected during the summer.

Approved under G. I. Bill of Rights

For further information address. Joseph Luyber, Secretary

Massachusetts

Wellfinst

# THE MEMPHIS ACADEMY Professional Courses Courses Basic list year courses leading to 4 year courses in Aspertising Design, Fine Arms Degrees in Drawing, Paint, ing and Training. OF ARTS

**FALL TERM** SEPT. 15

Approved under G.I. Bill of Rights. Faculty of Fifteen Instructors.

Write for full information 690 ADAMS, MEMPHIS, TENNESSEE

### TAOS VALLEY ART SCHOOL LOUIS RIBAK, Director

All year 'round school Approved under G.I. Bill of Rights

Box 891

Taos, New Mexico

#### - ART COURSE -ETCHING . DRAWING . PAINTING

### THERESA BERNSTEIN WILLIAM MEYEROWITZ

44 MT. PLEASANT AVENUE EAST GLOUCESTER, MASS. CREDITS .

#### JULY - AUGUST - 1947 THE CAPE SCHOOL OF ART

HENRY HENSCHE, Instructor Veterans can study here under the G.I. Bill. PROVINCETOWN, MASS. Address the Secretary

### LOS ANGELES COUNTY ART INSTITUTE

FORMERLY OTIS ART INSTITUTE
COURSES IN FINE AND
INDUSTRIAL ARTS. DAY AND
NIGHT CLASSES. ADULT AND
JUVENILE, ENROLLMENT 1947 ONLY. 2401 WILSHIRE BLVD., LOS ANGELES 5, CALIF.

# NORTON SUMMER TERM

Fine Art Courses JAMES M. WILLSON ERIC LUNDGREN ANN WEAVER

W. PALM BEACH FLORIDA

Personal Instruction by

### BRACKMAN

Summer Painting Classes will re-open in Noank on June 30th. For information kindly write Noank, Conn.

Tel. Mystic 358

[Continued from page 9]

says he will make duplicates, but whoever wants them will have to wait at least two years. He's a pretty busy man, what with brush and loving care of his own feathered charges.

In Nantucket-we are spending the summer there and in Cape Ann's Annisquam, half and half—the Kenneth Taylor Galleries announces appointment of George T. Hamilton, Washington art teacher and former director of design and painting in the Detroit School of Design, as gallery director.

A wealthy collector who has gone to great expense to share her love of beauty with the public is Boston's Clara Elizabeth Sears. At her sylvan retreat in Harvard, Mass., Miss Sears has constructed four museums devoted to Americana and has opened for the summer a new collection of Hudson River paintings.

Perhaps Inness' gracefully handled March of the Crusaders, purchased like several others from Vose, is the most distinguished piece. But Thomas Birch's semi-abstract Maine Coast, with a primitive handling of waves and boats; John Casilaer's beautifully restrained nocture; Albert Bierstadt's placid valley full of atmosphere; William M. Hart's cattle studies and Thomas Doughty's realistic Home on Hudson are full of tonicsome delight.

Visitors, welcome any day, will find the Nashaway Valley at the foot of Miss Sears' hill the kind to inspire these first masters of American landscape.

The huge Jordan Marsh department store art show, which closed its 18th season June 7, presented 253 paintings culled with more care than ever from some 400 entrants. Our own favorites were Marie Louise, a beautifully pol-ished "old master" oil portrait by Elmer W. Greene; a William Jewell watercolor landscape; Meyer Matzkin's portrait of a minerologist; Richard Ellery's composite landscape and portrait of a poor white and Catherine Morris Wright's depiction of brightly-clad children running helter-skelter through Waldo Peirce-ish Narragansett fields.

Travelling scholarships for study in Europe were awarded at the Boston Museum of Fine Arts School graduation to Michael E. Tulysewski, George W. Sheridan (who recently exhibited at Seligmann's in New York), Alice Dunbar, Merrilyn Delano, Barbara L. Ames, Sally A. Newhall and Bruce K. Eppelsheimer.

#### **BEAUTIFUL STUDIOS**

SCULPTORS . PAINTERS DESIGNERS AVAILABLE Also to share with group artists. CERAMICENTER

39 E. 35 St., N. Y. 16, N. Y. MU. 7-7132

#### ART INSTRUCTORS

Wanted by largest Art School in Florida. Must have experience as instructors in Commercial Art. Give complete resume.

Write Box 1621, The Art Digest



#### DRAWING PAINTING SCULPTURE

Fall Term Sept. 29th to Jan. 31st.

Approved by Veterans Administration

# the ART INSTITUTE

OF BUFFALO ELMWOOD AT UTICA, BUFFALO 9, N. Y.

### STUDY LANDSCAPE

in beautiful Pioneer Valley

Paint and Canvas Included in Tuition All-year Studio Limited small classes

#### ROLAND PIERSON PRICKETT

Technocratic School of Color

Box 55-D, Hampden, Massachusetis

# CHAMPANIER'S

SAXTON FELLS ART SCHOOL F.R.D. 1, Box 318, Saugerties, N.Y. PAINT IN THE COUNTRY OF THE BEAUTIFUL CATSKILL MOUNTAINS

\$15.00 PER WEEK — \$50.00 PER MONTH IN NEIGHBORHOOD, ROOM AND BOARD \$22.50 WEEKLY & UP — ROOMS \$10.00 WEEKLY Reservations Must Be Made Now

### COLUMBUS ART SCHOOL

Courses in

Painting, Sculpture, Ceramics, Interior Design, Fashions, Design Materials Day and Evening Sessions Catalogue 44 N. 9th St., Columbus 15, Ohio



#### ART BARN SCHOOL FINE AND COMMERCIAL ARTS

fall term begins sept. 15 approved under G.I. bill write to 54 finch lane

SALT LAKE CITY

# AINTING CLASS FALL TERM BEGINS SEPTEMBER 8th

124 W. 23rd ST. NEW YORK CITY

#### LANDSCAPE CLASS under direction of

D. Marguerite Hughes

former assistant of Geo. Elmer Browne, N.A.
June 30-Sept. 7 Provincetown, Mass.
Address: 61-B Commercial Street, Provincetown, Mass.

#### HIGH MUSEUM SCHOOL OF ART ATLANTA, GEORGIA



Professional school. Degree and certificate courses in Fine and Advertising Art. New instructors. Summer Session June 9: Winter Session September 8. Catalog.

ROBERT S. ROGERS, DIRECTOR BEN E. SHUTE, HEAD FINE ARTS DEPT. 1262 Peachtree St. N.E., Atlanta, &c.

## UNIVERSITY of VERMONT

IG

IG

RE

by

ion

24

Ìs

L

Y.

HE

45

LY

L

rs

15

8th

ST.

S

es

55.

ass.

ART

I A tificult Nine e 9; log.

gest

SUMMER SESSION

**BURLINGTON, VERMONT** 

Courses in Painting under

# FRANCIS COLBURN

July 7th - August 15th

### ARCHIPENKO ART SCHOOL

Sculpture, Painting, Drawing, Ceramics M For Pamphlet write to

WOODSTOCK, N. Y. Since 1924 R

# Jerry Farnsworth SCHOOL OF ART ON CAPE COD JUNE 30th TO SEPTEMBER 7th

Approved Under G.I. Bill Write for Circular: Madeline Nickerson Box 78 North Truro Massachusetts

INSTITUTE OF CHICAGO ROFESSIONAL SCHOOL Fine Arts, Industrial Art, Advertising Art, Teacher Training,

Michigan Ave. at Adams St., Chicago 3, Illinois, Box 69

COLORADO SPRINGS
FINE ARTS CENTER
SUMMER SESSION JUNE 30 - AUGUST 30
Pappine Mangravite, Director
Lawrence Barrett, Edgar Brittse,
George Vander Shels, John Heilker
Classos in drawing, papinting, landscape

Classes in drawing, painting, landscape and lithography. Address: Registrar, Colorado Springs, Colorado

MOORE School of Design for Women 103rd YEAR. Textile design, commercial illustration, advertising art, art education, fashion design, fashion illustration, painting, interior design and decoration. B.F.A. in all courses. Day, evening, Saturday classes. Residences. Caralog. 1326 N. Broad Street, Phila. 21, Pa.



CALIFORNIA COLLEGE OF ARTS & CRAFTS

Advertising and Commercial Art Teacher-Training Fine Arts — Four Degrees granted including Master of Fine Arts.

Write for catalogue
5212 Broadway, Oakland 11, Calif.

SCHOOL of FINE ARTS VETERANS ACCEPTED

CANNON Summer Landscape Class Marblehead, Mass.

Winter School Philadelphia, Pa.

Approved G. I. Bill of Rights Information after June 1st: 40 Beacon St., Marblehead, Mass.

#### GO OUTDOOR PAINTING WITH WILLIAM FISHER

SHORT TRIPS NEAR N. Y. ALL DAY Wed. & Sun. & Saturday Afternoons May 1 to November 12 For further information write

8th STREET ART SCHOOL 33 W. 8th St., N.Y.C. GRamercy 5-7159

#### Winterbotham Collection

[Continued from page 9]

Sunday Afternoon on the Grande Jatte. The French government, a few years before the outbreak of the recent war, is reported to have made a standing offer of half a million dollars for Grande Jatte for the Louvre any time the Art Institute of Chicago was hard up for

After the Helen Birch Bartlett Memorial made its way into the proud af-fections of Chicago, not only because the pictures were found to "wear well" but because visitors from many lands were constantly singing its praise, the bars were down until the Art Institute of Chicago, what with its gifts from Arthur Jerome Eddy, Mrs. L. L. Coburn and others, has now a wealth of "Mod-ernism" to match its "Impressionism," and its "Impressionism" ranks among the great collections of America and Europe.

Once the Matisse Window had let light into the dark places of the Art Institute of Chicago, various other public museums through the land began to overcome their timidity, until now it is a poor public collection indeed, that doesn't boast a Matisse or a Picasso or some other Fauve or Cubist.

Mr. Winterbotham died in 1925, four years after he broke the ice, and so didn't live to see the final triumph of his efforts of liberalization. His daughter, Mrs. Carpenter, carried on for several years longer as president of the Arts Club of Chicago and militant friend of the stubborn Art Institute, along with her brother Joseph Winterbotham, Jr., still active in the cause.

A unique clause in the Winterbotham plan is for the constant re-valuation of the pictures bought. Usually a purchase is made from paintings recently produced. If, after mature considera-tion, the trustees of the fund decide a mistake has been made, the picture can be sold or exchanged for another. This option has been exercised a few times in the past, and doubtless will be continued from the current list of 35.

It is improbable, however, that the Institute will ever let go of the Lautrec Ringmaster, which was recently appraised at more than the entire cost to date of the whole collection, \$68,734. The Matisse Window, of course, is safe—the relic of one of the most stubborn battles ever fought in the history of the collecting of art. Then there is the great Rabbi of Vitebsk, probably Chagall's masterpiece of realism, doubtless a permanent fixture, in no danger of reconsideration.

Kokoschka's magnetic painting of The Elbe River Near Dresden can be regarded as somewhat of a gift from Hitler, seeing that the Winterbotham scouts were able to pick it up for a song after the Nazis had thrown it out of the Museum in Essen.

Another "window" is Karl Hofer's

Girls Throwing Flowers, a fine bit of German Expressionism. Gauguin's Marie Henry is unique as a document in "bo-hemia" as well as a great painting.

Modigliani's Madam Pompadour, Picasso's Cubistic Head of a Woman, dated 1909, and Georges Braque's Still Life of 1919 with musical motifs will be here for many more summers-as well as winters, springs and autumns.

#### ACADEMY OF

# ARTS

FINE ARTS COMMERCIAL ARTS ANATOMY FASHION WATERCOLOR OIL PAINTING INTERIOR DESIGN ADVERTISING DESIGN

. . . Open All Year. Only 30 Minutes from Times Square, N. Y. City. Tuition and materials under G. I. Bill. of Rights.

Write for Catalogue E.

T. R. BOGUT, Director 847 Broad Street—Top Floors NEWARK 2, NEW JERSEY Mitchell 2-8378

#### ST. LOUIS SCHOOL OF FINE ARTS

WASHINGTON UNIVERSITY

ST. LOUIS, MO.



Professional training leading to the B.F.A. de-gree in Painting, Sculpture, Illustration, Adver-tising Art, Dress Design, Fashion Illustration, Crafts. Teacher Training Course. Students may live in supervised residences and enjoy many University activities. University activities.

FALL TERM REGISTRATION: SEPT. 15, 1947.

For information, address

Kenneth A. Hudson, Director, Room 20

#### TRAPHAGEN SCHOOL OF FASHION For Results

Training Here Pays Life Dividends intensive SIX WEEKS' SUMMER Coercos SPECIAL COURSES FOR TEACHERS Professional methods in all branches of Fashion. Credits. Approved by Regents.

Register New. Send for Circular 37. Phone CO. 5-2077. TRAPHAGEN, 1680 Broadway (52d St.) New York 19

## BOSTON MUSEUM SCHOOL

BERKSHIRE SUMMER SESSION
in collaboration with the Berkshire Museum
G-WEEK COURSE—JUNE 30 - AUGUST 9
Life Drawing—Landscape and Figure Painting—Scalifte
Anatomy—Design—Perspective
For registration and catalog, write Russell T. Smith,
Head of School, Berkshire Museum, Pittsdeld, Mass.

### CORCORAN SCHOOL OF ART

PROFESSIONAL SCHOOL
TEACHING: DRAWING, PAINTING AND SCULPTURE
Endowed, No Taitlen. Entrance Fee \$30 a Semester.
Affiliated with George Washington University
Write for Catalogue

17th St. & N. Y. Ave., Washington 6, D. C.

Summer School of Portrait Painting ROSA AT PROVINCETOWN MASSACHUSETTS ON CAPE COD
JUNE 16 TO SEPT. 17, 1947

For Further Information and Catalogue Address: ROSA LEE, 6 Kendall Lane, Provincetown, Massachusetts

#### THE NANTUCKET SCHOOL of ART for summer study in

SCULPTURE . PAINTING

DESIGN

Box 928

Nantucket, Mass.

# UNIVERSITY OF DENVER

SCHOOL OF ART

Degree courses: Painting, Advertising Design, Sculpture,
Interior Design, Art Education, Art History.

Associate degree courses: Advertising Design, Painting.
20 Instructors

For Information Address: VANCE KIRKLAND, DIRECTOR, 1452 COURT PLACE, DENVER, COLORADO



# **Wesleyan Conservatory** and School of Fine Arts

A DIVISION OF WESLEYAN COLLEGE Degrees: B. F. A. With Major in Speech and Art and B. M.

For Catalogue and Information address:
The Dean: WESLEYAN CONSERVATORY
AND SCHOOL OF FINE ARTS
MACON, GEORGIA

Wayman Adams Students A Summer School of Art

In the Adirondacks at Elizabethtown, New York Portrait • Lithography • Etching Landscape • Water Color • Sculpture Season June 16th to August 30th

Professionals and Amateurs For information, address: John W. Pratten, Manage Elizabethtown, New York

PERSONAL ART INSTRUCTION

CORBINO

SUMMER 1947 WRITE FOR APPLICATION
5 MARMION WAY, ROCKPORT, MASS.

#### WATERCOLOR COURSES

GOOSE ROCKS BEACH, ME. June 23 - Sept. 13, 1947 LANDSCAPE & PORTRAIT

Approved under "G.I. Bill"

#### PHILA. MUSEUM SCHOOL OF INDUSTRIAL ART



Practical courses in Art for Industry. Advertising, costume design, fashion li-iustration, taccher education, (degree), illustration. Interior decoration and industrial design. Day, ove. Catalog. Bread & Pino Streets, Phila. 2, Pa.

### **New Conway Art School**

W. LESTER STEVENS, N.A.

at Conway, Mass. May I to November I

The landscape school which is different
Approved under G. I. Bill of Rights
Address: W. Lester Stevens, Cricket Hill, Corway, Mass.

THE OGUNQUIT SCHOOL OF PAINTING AND SCULPTURE

Robert Laurent - William von Schlegell THIRTEENTH SEASON—July 7th to August 29th Approved under G. I. Bill of Rights

Write for catalog: WILLIAM von SCHLEGELL. HARRISON, N. Y.

### 57th Street in Review

[Continued from page 19]

if somewhat strained composition. It is one of the last pictures she painted in Mexico. John Masteller offers Metamorphosis, a new work in a new style which is effective and interesting. Darrell Austin shows a Pony Ride that is distinguished as much by its absence of a brooding big cat as by its impressionistic brushing and wonderful blue-green landscape.

In the smaller gallery are French paintings, including a new Au Bord de La Mer by Suzanne Eisendieck that displays the artist's usual charming manner, a small, strong Rouault watercolor, Negre Libre, a trivial Dufy and works by Bombois, Utrillo, and others. (Through the summer.)—J. K. R.

#### Contrasting Serigraphers

It would be hard to find greater contrast between two exhibitors than is present at the Serigraph Galleries, where prints by Marie R. MacPherson and Louis Bunce are on view until July fifth.

Bunce is an abstractionist who weaves nature motifs into compositions that rely largely on color and rhythm for their striking effect. River Dock combines a subtle color scheme with strong organization and achieves depth and substance. A lyricist, Miss MacPherson is happiest working with pleasant landscape, whose delights she celebrates with gentle affection. Apple Blossom Time and Homeward Bound are among her most successful serigraphs, in all of which her facility with the medium is evident .- J. K. R.

#### Summer at Contemporary

More than 20 artists contribute to a lively summer group exhibition at Contemporary Arts, on view through July 25. In the spirit of summer is a large sea-side composite, *The Sand Dune's Wealth* by Constantine Abanavas. On similar themes are a freely painted On The Beach that marks a promising change in style for Jenne Magafan, and Dorothy Sherry's well textured By The Sea. Sidney Gross also turns to the sea in a somewhat surreal canvas but is more successful with Gas Station. Other

### CHAUTAUQUA ART CENTER REVINGTON ARTHUR

LANDSCAPE and FIGURE

N.Y.Univ. Credit. Summer Sports. Sympb. Orcb.

JUNE 30-Aug. 23 • FOR CATALOG D WRITE

MRS. L. H. HARTZELL, Sec'y

CHAUTAUQUA NEW YORK

### FOR ART STUDIES Summer Classes

Day and Evening Sessions Approved under G.I. Bill

Registration now open for: In-Service and Alertness Credit Courses

250 WEST 90th ST., cor. Broadway VISIT, WRITE OR CALL SC-4-9518

# WANTED . . . Instructor

for DRAWING & PAINTING
Practicing Contemporary Artist, preferably with teaching experience. College background desirable but net
nocessary—15 hours a week maximum. Send references, educational and professional experience—
Photographs of work and personal photo.

MEMPHIS ACADEMY OF ARTS

#### ARE YOU

An artist, professional or student, a photographer, a model, interested in nude figure work? Combine your summer vacation with a week, a month, or the entire summer at

### Sedgwick Art Institute

where 100 acres of open country and where too acres of open country and nearly a mile of waterfront afford wide variety of out-door settings, ideally appropriate to the human fig-ure in a natural environment.

Only those properly qualified will be admitted, and only upon application duly approved.

Application, information, rates from

Sedgwick Art Institute Mays Landing New Jersey

Study Painting, Illustration, Commercial Art, Fashion Art, Interior Decoration in sunny Florida, Faculty of outstanding artists. Use Ringling Circus and Ringling Museum. Outdoor classes all winter. Dormitories. Unbelievably low cost. Write for catalog & folder "In Florida Sunshine." Address: Jas. A. Mc Clend don., Exec. Secretary.

McClendon, Exec. Beeretary, Sarasota, FLORIDA

### MONTCLAIR ART MUSEUM ART SCHOOL

Full First and Second Year Fine Arts Instruction, including painting, drawing, color and design, sculpture, and art history. Catalogue on request. Limited enrollment, approved for veterans. NEW JERSEY MONTCLAIR

### The CONTEMPORARY SCHOOL of ART

Classes throughout the year in LIFE DRAWING • PAINTING COMPOSITION • ILLUSTRATION

Instructors: Moses Soyer • Philip Evergood Lewis Daniel • Louis W. Goland 846 Flatbash Ave., B'klyn. | Ingersel 2-2116, NAvarre 8-8041

### CENTRAL PARK SCHOOL OF ART

LIFE DRAWING, PAINTING COLOR COURSE. Catalogue D.

ARTHUR BLACK, Director

### BROOKLYN MUSEUM . ART SCHOOL .

Est. 1898 · Augustus Peck, Supervisor PAINTING • SCULPTURE • GRAPHICS APPROVED FOR G. I. TRAINING SEND FOR FREE CATALOGUE "D" Eastern Parkway, Brooklyn 17. NE 8-4486

#### HILL and CANYON SCHOOL of the Arts

Fine and Commercial Arts, Crafts Contemporary Dance with Elizabeth Waters

Special work and classes for G.I.'s Summer Session, June 23-Aug. 15. Catalog 1005 Canyon Road Santa Fe, N. Mex.

CHICAGO ACADEMY of FINE ARTS



Write for free Catalog

# CAPE ANN ART SCHOOL

JULY & AUGUST at Rockport, Mass.

GIORGE

WILLIAM C.

Write for Circular William C. McNulty, Rockport, Massachusetts

# RHODE ISLAND

Confers B.F.A. and ..

SCHOOL

One of the country's outstanding art education centers. Fashion, int., advertising, indus. design Textile eng. design; painting, illus, sculpture, architecture, land scape architecture, arthur and scape architecture. scape architecture, art educ. 16 bldga, textile plant, studios, lab-dorms, museum, theatre. Social program. Coed. Est. 1877. Folder. 18 College St., Providence 3, R. 1.

### Paint in tropical Florida under EONE

rom Art Students League, N. Y. COMPOSITION, FIGURE, PORTRAIT, LANDSCAUE AND STILL-LIFE. Approved under G.I. Bill of Rights

TAMPA ART INSTITUTE Municipal Auditorium, Tampa, Florida

# AYTON SCHOOL

Painting, Illustration, Advertising Design, Fashion Illustration, Dress Design, Pho-tography, Industrial and Interior Design. Summer, Fall, Winter terms. Catalog. Charlotte R. Partridge, Miriam Frisk, Directors, Dept. 557, 758 N. Jefferson St., Milwaukee 2, Wis.

Paint on Long Beach Island
PLEASONTON ART CLASSES Ruth C. Pleasonton JULY 1st TO SEPTEMBER 8th

Painting, Drawing in all mediums.
Advanced Students. Beginners.

Write for Circular: 215 BELVOIR AVE., BEACH HAVEN, N.J.

# ROCKPORT - MASS.

PAINTING CLASS JULY AND AUGUST

CAMERON BURNSIDE

APPLY: 10 SOUTH 18th STREET PHILADELPHIA 3, PA.

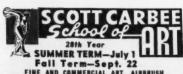
#### LAKE MICHIGAN PAINT THE SAND DUNES

ers

est

FISH SAIL

ART SCHOOL OF THE CRAFTS GUILD MACATAWA, MICHIGAN



Foll Term—Sept. 22
FINE AND COMMERCIAL ART, AIRBRUSH
Kennere 2547
Jessica M. Carbee, Directa
126 MASS. AVE.—C BOYLSTON ST.. BOSTONS

paintings that deserve more than pass-ing mention are Virginia Cuthbert's The Brown World, a street scene that reveals the narrow borderline between the precise reality and the dream, and works by Henry Sexton, Briggs Dyer, Klonis and Roger Holt.-J. K. R.

#### New Modern Gallery

It takes courage to open a new gallery at a time when most art establishments are making vacation plans, particularly one devoted to new ideas and talents, and to the more esoteric forms of primitive arts. But that is what Julius Carlebach has done in fresh new quarters at 937 Third Avenue (between 56th and 57th Streets). Actually the J. C. Gallery amounts to a threein-one establishment jointly displaying fine antiques, primitive arts and modern painting, with emphasis on new talent in modern art.

The current exhibition, on view through July 24, features work by members of the New Artists Gallery, a youthful group who call themselves autobiographic painters and probably spell self-expression with big bold capitals. Most interesting member is Nat Koffman. More articulate and controlled than his fellows, Koffman still needs time to find a surer path but he has started out with promise and imagination. Also represented by large groups of pictures are Lawrence Woodman and Rose Graubert.

#### Mager's Gentle Views

The charm of gentle poetry and imaginative landscape painting was felt last fortnight at the Artists' Gallery, where paintings by Gus Mager were on exhibiton. Mager, who was last seen at the Marie Harriman Gallery more than five years ago, is a New Jersey painter whose vision is not con-fined to his immediate environs. Outstanding paintings displayed were Southern Swamp, a colorful and well brushed landscape fantasy; Happy Birth-day and Indian Summer. Less successful were other figure compositions that struck an awkward, rather than poetic, note.-J. K. R.

#### Views of Argentina

Paintings by Father Guillermo Butler, founding director of the Beato Angelico Art School in Buenos Aires, were exhibited at the Bonestell Galleries last month. In a uniquely-toned palette of misty greens and yellows, the painter and priest creates paintings that are most successful when describing landscape-dream-like scenes of Spain and Argentina.-J. K. R.

#### INGEBORG CHRISTENSEN **Portraits**

Instruction · Portrait Painting · Still Life

5 Eastern Point Road, Gloucester, Mass. Tel. 4048

#### CENTRAL CITY COLONY COLORADO

Kermit Ewing • Margaret Kerfoot PAINTING - COMPOSITION - WATERCOLOR AUGUST 1 - SEPTEMBER 1 M. KERFOOT, CENTRAL CITY, COLORADO

#### HARTFORD ART SCHOOL

AVERY MEMORIAL



FINE AND APPLIED ARTS

PAINTING · GRAPHIC ARTS SCULPTURE · PHOTOGRAPHY DESIGN - COMMERCIAL ART

ollment Limited Catalogue Upon Request HENRIK MARTIN MAYER, Director

25 Atheneum Square, North Hartford, Connecticut



HARRY ENGEL ART SCHOOL

PROVINCETOWN, MASS. JUNE 30th - SEPT. 5th For Catalog Write: HARRY ENGEL Provincetown, Massachusetts

# **Art Academy of Cincinnati**

DRAWING
PAINTING
SCULPTURE
PORTRAITURE

PHOTOGRAPHY GRAPHIC ARTS COMMERCIAL ART HISTORY OF ART

Write for Catalog
FALL TERM BEGINS SEPTEMBER 22, 1947 Philip R. Adams, Director, Cincinnati, O.

THE HONORE COMMUNITY
OFFERS INTENSIVE PRIVATE TRAINING IN RESIDENCE
PAINTING, CERAMICS AND GRAPHIC ARTS
WITH INTIMATE PERSONAL TUTORING BY
NATIONALLY KNOWN ARTISTS

(ACCREDITED UNDER G. I. BILL OF RIGHTS) PAUL HONORÉ, DIRECTOR PORT DEPOSIT . . . . . . MARYLAND

#### Water Colour Instruction JOHN CHETCUTI at Rockport, Mass.

For information write to:

Bearskin Neck

Rockport, Mass.

UNIVERSITY OF

# GEORGIA DEPARTMENT OF ART, ATHENS, GEORGIA

Fields of concentration: drawing and painting, illustration, advertising design, crafts, art education, cramics, interior design. B.F.A. and M.F.A. degrees. Dermitories. Summer school. Write for information to:

LAMAR DODD, Head of the Department



ourses in Fine Arts. Teacher Training, Crafts, dvertising and Costume Design, Interior Deco-ation. Stage Craft, etc. Catalogs on request.

# ART SCHOOL

INDIANAPOLIS, INDIANA
Painting, Scalpture, Commercial Art, Teacher's Training.
Confers B.F.A. and B.A.E. Degrees.
DONALD M. MATTISON, Director

(Opinions of the League are not necessarily those of the Digest)

### THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

NATIONAL PRESIDENT: F. BALLAED WILLIAMS 31 Highland Avenue, Glen Ridge, New Jersey NATIONAL SECRETARY: WILFORD S. CONROW 154 West 57th Street, New York, N. Y.



NATIONAL VICE-PRESIDENT : ALBERT T. REID c/o National Secretary

NATIONAL TREASURER : EDMUND MAGRATH 420 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK
Mrs. Florence Lloyd Hohman, 306 Rossiter Avenue, Baltimore, Maryland
NATIONAL EXECUTIVE COMMITTEE

WAYMAN ADAMS, LIONEL BARRYMORE, A. F. BRINCKERHOFF, LOUIS BETTS, DEAN CORNWELL, HARVEY DUNN, GORDON GRANT, WILLIAM H. GOMPERT, NILS HOGNER, FLORENCE LLOYD HOHMAN, GEORG LOBER, HOBART NICHOLS, DE GUSTAVE J. NOBACK, CARLTON PENNY, CHARLES C. PLATT, TABER SEARS, HERBERT M. STOOPS, FREDERIC WHITAKER, JOHN SCOTT WILLIAMS, KEITH SHAW WILLIAMS, PAUL W. WHITENER, JOHN G. WOLCOTT.

#### This Is a Warning to All Designers

Members have drawn our attention to the announcements of a competition for designers, inaugurated by Oneida Ltd. of Oneida, New York. This is called "Community Silverware \$3,000 Design Contest." The prizes, \$1,000; \$500; \$300, and \$200, for first, second, third and fourth prizes and ten \$100 prizes are enough to awaken the interest of most designers. But here is something they should read and weigh carefully:

The announcement stipulates that "All designs automatically become the property of Oneida Ltd., and will not be returned." One of our Chicago members underscores this and we can hardly blame this member for asking, "Can't something be done to make such agreements illegal?"

We presume this is within the law, but if it is, it certainly raises a question to the old assertion that law is based on justice. There will be nothing paid whatever for the many designs which we presume they expect to receive besides those which will be awarded the prizes. The official entry blank

that you are supposed to sign reads:

"In consideration of the conduct of this contest and the acceptance of my entry by Oneida Ltd., I hereby assign and transfer to Oneida Ltd. title to any and all designs entered by me in this contest and agree that Oneida Ltd. may use such designs or any similar designs or any designs embodying any features of such designs in any manner that Oneida Ltd. may choose, without any payment to me other than such prize, if any, as may be awarded to me by the judges in this contest."

There is no law, however, which compels any designer to submit his work, and he may therefore save himself his time and trouble and the expense of shipment. The League feels it is serving the arts and its craftsmen well by respectfully suggesting to Oneida Ltd. that they return all but the four winning designs or pay for any others which they may care to use, and so correct, what must appear to them when they have fully considered it, a proposal that is unfair and harmful.

In the meantime the League regards

it a duty to warn members against entering this contest and signing this astounding entry blank. We believe any one who enters it should have his head examined. We will advise you if we have notification that these conditions are to be changed. The League is curious to know whether those who are listed as judges of this competition are aware of the entry conditions.

WO

tec

att

art

qu

int

ve

an

ag

is

ar

of

cre

cei

ma

mı

an

tea

of

is

im

in

tal

m

co

ni

be

re

ar

Pa with

sta

re

F

au

w

in

cr

al

#### On the Teaching of Art

Our comments on the teaching of art, particularly in the public schools, have brought many letters. We are just in receipt of one from our Board Member, J. Scott Williams, who is now on the faculty of the University of Wyoming, which is enlightening. It is believed our members will find it both interesting and informative. Here it is:

"I notice in the April 15th issue of ART DIGEST that you take another tilt at the Brain Trust in the section on Qualifications to Teach Art. At this time of the year the subject is "diplomas," at this and other universities. Diplomas are badges of accompishments and show that a student has put in so many hours of grinding toil in memorizing material out of books, which a teacher is also permitted to read so he or she can keep ahead of the class. If a teacher is an old hand at the business, faculty refresher courses are not so much needed, as the instructor knows it all by his years of grinding toil in a diploma mill.

"It is difficult to teach art by means of a book, or a diploma representing book knowledge with a little art on the side. After many years of professional practice and some progress in a number of outlets in the field of art and with contact afforded in seeing the

# GOOD NEWS for the ARTIST



For the ultimate in Permanency, Brilliance, Brushing Quality, Purity and complete Reliability, there are no finer colors or mediums than PERMANENT PIGMENTS

USED AND RECOMMENDED BY AMERICA'S LEADING ARTISTS

### NEW EDITION

Permanent Pigments' new 32 page book, Enduring Colors for the Artist, is a scientific treatise on artists' colors, written in the artist's language and presenting much useful technical information. It includes comprehensive discussions on Permanency, Formulation and Grinding of Colors, Pigments, Mediums, Water Colors, Oil Paints, Technical Practices and the Fischer Permanent Palette.

#### FREE COPY

Every artist can benefit from the valuable information and suggestions this book contains. A copy is yours for the asking, without obligation, from your local Permanent Pigments dealer or by writing direct to:



PERMANENT PIGMENTS

Manufacturers of Fine Artists Oil and Water Colors

2700 HIGHLAND AVE., CINCINNATI 12, OHIO

work of other professionals in various technical fields I still think that the attainment requirements of our visual art field is the most exacting. It requires so much that is not found in books or can be so fastened down. It cannot be accredited by diploma.

"You do not graduate in art. You serve. Too many factors are required to make a competent artist to put it into a set course and grade it through years of freshman, sophomore, junior and senior. To teach art as an encouragement and development of good taste is another matter. The rich history of art is a matter of books and an aid to the understanding of past historical times. It is part of the great romance of history. This can properly be a part of the curriculum of a University. The creative side of the problem, which concerns you and your opinion is another matter, and, as we know, depends so much on the personality, experience and ability as an artist of the one who teaches.

'This inspirational side of the problem of art instruction is beyond the scope of the over-crowded curricula of universities. It is even beyond the power of many art schools whose sole purpose

is the teaching of art.

lt

m

ts

r-

he

a

SO WS

ns

ng on

a

art

he

"Another difficulty is the relative unimportance given to art by the powers in control so that even when a student takes art as a major subject in a university, only about one-third of the credit hours goes for art, so the frustrated student has to cram in plenty of material not related to the major

"Because a diploma represents a definite value in the system, the diploma becomes more important than art. Progress has been made, for not so long ago art was not even a part of the college curriculum. An intelligent series of dis-cussions would undoubtedly stimulate progress further in this field of education.

#### Pardon Us, Please!

We surely owe Jim Farley an apology which is herewith extended to him. In the well-remembered case where the League objected to the changing and otherwise profaning of Whistler's celebrated painting to make a Mother's Day stamp, back in 1933, we were inclined to hold the genial Postmaster General

It now transpires, as revealed in Mr. Farley's memoirs now running in Colliers, that this was entirely the idea and design of President Roosevelt. Mr. Farley further documents it with a reproduction of F. D. R.'s own sketch and autographed notation thereon. It shows what we took to be a fancy cuspidor in the corner, but which later we were informed was one of Woolworth's best 25-cent jardinieres, filled with fresh flowers, though they did look a bit faded.

The League's protest at the time created a furore all over the country, and we hope Mr. Farley can overlook all in the knowledge that this episode

# HENRY H. TAWS

1527 Walnut Street
Philodelphia 2, Pa.
Let us help you make ART your hobby.
Your mailbox can be your art supply
store. Write for literature on specific
items of all the advertised brands.

did more than anything in decades to protect the artists from having his work changed or otherwise mutilated.

#### Inside Knowledge of Animal Art

For anyone interested in drawing and painting animals, a new book entitled Animal X-Rays will prove interesting and informative. It is by the distinguished sculptor, Brenda Putnam, who has made a careful study of the subject and consulted with the leading authorities. She has filled her book with illustrations of some 22 animals and 10 representative birds.

These illustrations are of outline drawings with the skeletons inside. The "X-Ray" drawings are lettered to indicate the elbow, wrist, fingers, knee, heel, toes, etcetera, and give a clear idea of how they are related in men and animals, and the way the joints articulate. When it comes to the subject of action this book will be found of great help. It is published by G. P. Putnam's Sons, New York.

#### You Can Belong to the League

In the past week we have had three letters asking about our requirements in the League. One writer from Nebraska wrote that she had supposed the membership was open only by invitation. Be you an artist or have an in-terest in art, the League is glad to have you for a member. If you are in-terested in the League and what it is doing for the artists and American art, your membership will help us to carry on that work.

#### No Credit Where Credit Is Due

There have been numerous pictures in the press lately of the statue of the late Senator Borah, which has just been unveiled in Washington. In none of these have we seen the name of the sculptor mentioned. But always it tells underneath who snapped the camera. A notable piece of work like this required a notable sculptor like Bryant Baker to produce it. That work rated a picture in the minds of the editors, but they passed him though they did credit the photographer.

-ALBERT T. REID.

#### Boston Independents

The Boston Society of Independent Artists is now planning the largest and most comprehensive exhibition since its formulation in 1926, to be held next January under the sponsorship of New England museums and art societies. A major feature of the show will be a substantial fund for the purchase of exhibited works. These will be presented to the sponsoring museums for their permanent collections.

Any artist may contribute work on the payment of the usual membership fee of \$5. Inquiries should be addressed to the Secretary, Boston Society of In-dependent Artists, 27 West Cedar Street, Boston, Mass.

### PAUL LAURITZ, JR.

3955 Clayton Ave., Los Angeles 27, Cal.
MANUFACTURER OF THE FINE

PERMA ARTIST COLORS

MADE AND SOLD DIRECT TO THE ARTIST
FOR OVER 16 YEARS
POST FAID ARWHERE IN U. S. A.



(Made in Holland)

Pure Brilliant Permanent

U. S. DISTRIBUTORS TALENS & SON. Inc. NEWARK 5, N. J.

Soon Available to the American Artist!

OF LONDON Finest Quality Artists'

- · COLOURS
- · BRUSHES
- · PASTELS
- MEDIUMS

Used by great masters since 1789!

U.S. Distributors

THE MORILLA COMPANY

# ART MATERIALS

PICTURE FRAMES

OILS AND WATERCOLORS

CANVAS, PAPER, BRUSHES

ALL STANDARD MATERIALS

DELIVERIES ANYWHERE

T. R. BOGUT, MITCHELL 2-8378 847 BROAD ST., NEWARK 2, N. J. 

At Reasonable Prices Write For Free Price List

NEW YORK CENTRAL SUPPLY CO. 62 Third Ave. (nr. 11th St.) New York 3

gest

### CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Art Institute July: Ben Zion; To
July 18: Watercolors of the Western Hemisphere.

ALBANY, N. Y.
Institute of Art To Oct. 1: Past &
Present Artists of Upper Hudson.

BOSTON, MASS. Art Club July: Boston Artists Sum-

Art Club July: Boston Artists Summer Group.
Doll & Richards: To July 19: Early Paintings of New England.
Institute of Modern Art To July 15: Painting in France 1999-1946.
Mirski Gallery July: Sculpture Group Show.
Museum of Fine Arts From July 17: Washington Allston.
Public Library July: American Prints.

Prints.

BUCK HILL FALLS PA.

Art Associate To July 14: Annual

Print Show; From July 16: Pur
chase Prize Annual.

BUFFALO, N. Y.

Albright Gallery To July 23: Pat
tern Society, Oils.

BUFFALO, N. Y.
Albright Gallery To July 23: Pattern Society, Gils.
CHICAGO, ILL.
Art Institute July: Winterbotham
Collection: Prints: To July 26:
Albrecht Durer; To July 21:
Houses, USA.
Goodspeed Galleries July 11-Aug. 8:
Chicago Artists Group.
CLEVELAND, OHIO
Museum of Art Thru Gept.: Masterpieces in Prints; Thru Sept.: American and European Paintings.
COLORADO SPRINGS. COLO.
Fine Arts Center To Sept. 1: Clay
& Civilization; From July 15: Old
Masters: The Way Beyond Art.
COLUMBUS. OHIO
Gallery of Fine Arts To July 21:
Middle East Oil Exhibition.
DALLAS, TEX.
Museum of Fine Arts: To Sept. 1;:
Southrestern Art.
DAYTON. OHIO
Art Institute July: Permanent Collection.
DETROIT, MICH.

lection.

DETROIT, MICH.

Institute of Arts To Sept.: Print
Selection: From July 15: Significant War Scenes.

Alger House To July 27: Michigan
Watercolor Society.

GLOUCESTER, MASS.

North Shore Arts Association To

North Shore Arts Association To Sept. 7: 25th Annual. Society of Artists July 4-31: First

Exhibition. HARVARD, MASS. Sears Museum July: Hudson River

Sears Museum July: Hudson River Paintings.

Paintings.

Museum of Fine Arts July 13Aug. 6: La Tausca Competition.

KANSAS CITY, MO.

Nelson Gallery July: Birger Sandzen
Watercolors.

KENNEBUNK. ME.

Brick Store Museum July: Art of
the Orient; Watercolor Group.

LA JOLLA, CALIF.

Art Center July: Hatfield Gallery
Watercolor Loan.

LOS ANGELES. CALIF.

County Museum To July 15: Kuhn,
Feininger, Van Doesburg; From
July 16: 11th Ceramic National.

Hatfield Galleries To July 10: Marie
Laurencin.

Laurencin.
Standahl Galleries July: Ancient
American Art; Modern French

Standahl Galleries July: Ancient American Art; Modern French Paintings.
Vigeveno Galleries July: Modern French Masters.
LOUISVILLE, KY.
Speed Museum To July 27: World Wall Feintings.
MANCHESTER, N. H.
Currier Gallery From July 15: Alexander James Memorial.
MINNEAPOLIS, MINN.
Institute of Arte To July 20: Wood Engravings after Winslow Homer.
Walker Art Center To Aug. 3: 4th Regional Sculpture Annual.
MGNTEREY, CALIF.
Pat Wall Gallery To July 20: Andre Moraeu.

NEWARK, N. J.

Newark Museum To July 27: 6 N.J. Printmakers; Oriental Art Objects;

Ceramics.
NEWPORT, R. I.
Art Association July 7-27: 36th An-

nual.

NORFOLK, VA.

Museum of Arts To July 13: Contemporary Watercolors Virginia

temporary Watercolore Virginia Artists.
NORFOLK, CONN.
Silvermine Guild To July 12: Fact and Fantasy,
OARLAND, CALIF.
Mills College Gallery July 6-Aug. 10: Colonial Art of Latin America.
OMAHA, NEB.
Joslyn Museum From July 6: San Francisco Bay Region Group.
OGUNQUIT, ME.
Art Center To Sept. 1: 27th National Annual Paintings.
Art Center To Sept. 1: 27th National Annual Paintings.
PASADEDA, CALIF.
Art Institute To July 22: Agna Enters; To Aug. 15: Annual Watercolor Members Shov.
Museum of Art To Sept. 28: Mas-

terpieces from Private Collections.
Woodmere Gallery July: Best Pictures of the Year.
Sweat Museum To July 27: Boston Society Watercolor.
RALEIGH. N. C.
State Art Gallery To July 31: Claire Leighton Woodcuts.
ROCKPORT, MASS.
Art Association To July 29: 27th Annual.
Red Mens' Hall From July 4: Summer Artists Group.

Annua.

Annua.

Red Mens' Hall From July 4: Summer Artists Group.

ST. LOUIS, MO.

City Art Museum July: Etchings, Acquatints by Picasso.

ST. PAUL, Minn.

Gallery of Art To July 15: Artists' Association Show.

SACRAMENTO, CALIF.

Crocker Gallery July: French Landscape Paintings: Prints.

SAN FRANCISCO. CALIF.

City of Paris July 15-Aug. 9: Monotypes, Milhaud. Mottram.

Lexion of Honor July: Contemporary British Painting.

Museum of Art To Sept. 7: Henry Moore: To July 13: Dosamantes.

SEATTLE, WASH. Art Museum To July 6: Cook Van

Gent.
SPRING LAKE, N. J.
The Warren To Sept. 2: AAPL 11th
Spring Lake Annual.
TAOS, N. M.
Blue Door From July 6: Wood
Sculpture: From July 13: Louis
Ribak.

Ribak. TULSA, OKLA. Philbrook Art Center To Sept. 13: 2nd American Indian Painting An-

2nd American Indian Painting Annual.

WASHINGTON, D. C.
Library of Congress To Ang. 1:
National Exhibit of Prints.
National Gallery To Sept. 15: Chiaroscuro Woodcuts.
Pan American Union To Ang. 2:
Portinari Paintings.
Public Library July: John C. Rogers
Woodcuts, Drawings.
Smithsonian Institution T oJuly
27: Emma Bormann Block Prints.
WOODSTOCK, N. Y.
Artists Association To July 16:
2nd Assn. Show; July 19-30: Presentation Show.

#### EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) July: Closed. A. C. A. Gallery (63E57) July: Closed.
Acquavella Galleries (38E57) July: Old and Modern Paintings.
A-D Gallery (130W46) To July 13: Art Squad Members Show.
America House (485 Madison) To Sept. 3: Books for Browsers.
American British Art Center (44 W. 56) July: Closed.
Architectural League (115E40) To Sept. 15: Tomorron's Buildings.
Argent Galleries (42W57) Closed.
Artists' Gallery (61E57) To July 18: Modern Group.
Associated American Artists To July 15: 2nd Print Club Annual.
Babcock Galleries (38E57) To Sept.: American Artists Group.
Bardison-Plaza Art Gallery (58 and Sixth) To Oct. 1: Summer Group.
Baransky Galleries (664 Madison) Closed July.
Bignou Gallery (67E57) July: French and American Contemporary Paintings.
Bonestell Gallery (18E57) July:

Ings.

Bonestell Gallery (18E57) July:
Gallery Group Show.

Brooklyn Museum (Eastern Parkway) To July 13: Far Eastern
Textiles; July: Faces in Stone.

Brummer Gallery (110E58) July:
Old Masters.

Buchholz Gallery (32E57) July:
Closed.

Closed,
Carlebach Galleries (937 Third near
57) Painter Personalities from
New Artists Gallery
Carstairs Gallery (11E57) July:
Modern French Paintings.
Chinese Gallery (38E57) July: Summer Group Show.

mer Group Show. Contemporary Arts (106E57) July: Summer Group. Downtown Gallery (32E51) To Aug.:

American Art 1800-1947. Durand-Ruel (12E57) July: Summer Group.

Durlacher Bros. (11E57) July: Old and Modern Paintings and Draw-

and Modern Paintings and Drawings.
Egan Gallery (63E57) To July 12:
Lewitin Collages.
Eggleston Galleries (161W57) July:
Group Show.
8th St. Gallery (33W8) July: Group
Summer Sale.
Feligi Gallery (601 Madison) To
July 12: End of Season Gallery
Group.

Group.
Ferargil Galleries (63E57) July:
Contemporary and Early American.
44th St. Gallery (133W44) To July
12: Ambellan, Cronbach Sculpture.
Frick Collection (1E70) July: Per-Garret Gallery (47E12) July: Group

Gramercy Galleries (38 Gramercy Pk.) July: Closed.

Grand Central Art Galleries (15 Vanderbilt) July: New Work by Prize Winners. (55ES7) July: American Artists Paintings and Sculpture. Hammer Galleries (682 Fifth) July:

Scupture.

Rammer Galleries (682 Fifth) July.

Permanent Collection.

Kennedy & Co. (785 Fifth) July.

Picturesque America, Country

House Decoration.

Kleemann Galleries (65E57) July.

Modern Paintings, Drawings, Prints.

Knoedler & Co. (14E57) July. 19th

and 29th Century French Contemporary American Paintings.

Kootz Gallery (15E57) July. Closed.

Kraushaar Galleries (32E57) July. Closed.

Kraushaar Galleries (32E57) July. 19th

Print Portfolio.

Levitt Galleries (18W57) July.

American Painting and Sculpture.

John Levy Gallery (11E57) July.

19th Century European Paintings

Closed.

Lillenfeld Galleries (21E57) July.

Closed.

Closed.
Lilienfeld Galleries (21E57) July:
Old Masters and Modern French.
Luyber Galleries (Hotel Brevoort,
Fifth at 8) July: Closed.
Macbeth Gallery (11E57) July: Con-

temporary American Artists. Marquie Gallery (16W57) July: Marquie sed. sse Gallery (41E57) July Matisse

Metropolitan Museum of Art (Fifth at 82) July: Dutch Paintings: American Sculpture; Chinese Archi-tecture

tecture.
Midtown Gallery (605 Madison)
July: Season in Retrospect.
Mitch Galleries (108W57) July: Selected Group American Artists.
Morgan Library (29E36) To July
26: Flowers of Ten Centuries.
Morton Galleries (117W58) July:

Museum of the City of New York (Fifth at 103) To Sept.: Ohrbach Collection.

(Fifth at 103) To Sept.: Ohrbach Collection.
Museum of Modern Art (11W53)
July: Stieplits Collection: Two
Cities Architecture: Boris Aronson.
Museum of Non-Objective Paintins
(40E49) To July 10: Moholy-Nagy
Memorial.
New York Historical Society (Centiral Pk. W at 77) To July 15:
Historic Treasures of Trinity
Church.
Public Library (Fifth at 42) To
Nov. 1: Wanda Gag Memorial.
(104W136) To Sept. 15: Fay Gold
and Harvey Weiss.
Newhouse Galleries (15E57) July:
Gallery Group.
Newman Gallery (150 Lexington)
July: Clipper Ships.
Newton Gallery (11E57) July: Season in Retrospect.

Nicholson Gallery (69E57) July: 18th and 19th Century English and American Paintings.

Nierendorf Gallery (53E57) July: Drawings by Klee. Niveau Gallery (63E57) July: Closed:

Norheim Gallery (6007—8th Ave. Bklyn.) July: Arvid Skoggard Paintings and Woodcarvings. Parsons Gallery (15E57) July: Closed.

Passedoit Gallery (121E57) July:

Closed.
Passedolt Gallery (121E57) July:
Group Show.
Perls Gallery (32E58) To Sept. 12:
Summer Group Show.
Pinacotheca (20W58) July: Closed.
Portraits, Inc. (400 Park) July:
Contemporary Portrait Painters.
Rehn Gallery (683 Fitth) July:
Summer Group.
Riverside Museum (310 Riverside)
July: Closed.
Roberts Art Gallery (380 Canal)
July: Permanent Group Show.
Roko Gallery (51 Greenwich) July:
Painting & Sculpture Group.
Rosenberg Galleries (16E57) July:
19th and 20th Century French and
American Paintings.
Salpeter Gallery (128E56) From
July 7: Summer Show Gallery
Group.

New. Bertha Schaefer Gallery (32E57) To Sept. 15: Group Show. Schaeffer Galleries (52E58) July: cnaeffer ( Old Maste chneider-G

To Sept. 15: Group Shote.
Schaeffer Galleries (52E58) July:
Old Masters.
Schneider-Gabriel Galleries (69E57)
July: Permanent Collection.
Schoneman Gallery (73E57) July:
Fine Paintings, All Schools.
Schultheis Art Galleries (15 Maidea
Lane) July: Old Masters.
Sculptors Gallery (4W8) To July:
12: Leo Amino.
Seligmann & Co. (5E57) To July:
16: The Printmakers.
Serigraph Galleries (32E57) July:
Old Masters.
Silberman Galleries (32E57) July:
Old Masters.
Tribune Art Center (100W42) July:
7 Artists of the People, Breugheito Picasso.
Valentine Gallery (55E57) Closed.
Village Art Center (224 Waverly)
July: Swamer Group.
Weyhe Gallery (794 Lexington) To
July 14: Group Shote: July 11-25:
Alice in Wonderland Paintings.
Willard Gallery (10W8) Closed.
Wildenstein (19E64) July: French
and American 19th Century Painting.
Willard Gallery (32E57) Closed.

ing. Willard Gallery (32E57) Closed. Young Gallery (1E57) Old & Mod-ern Paintings.

Gertrude Underhill Honored

William M. Milliken, Director of the Cleveland Museum, announces that his Board of Trustees has voted to confer the title of Curator of Textiles Emeritus upon Miss Gertrude Underhill, who retired from the Museum staff last, April after 31 years service. Under her direction, the Department of Textiles acquired some of the finest collections of silks and laces in the country.

Beckmann Goes to Missouri

Max Beckmann, leading ex-patriated German expressionist who spent the war years in Holland, will teach advanced students in painting at the Washington University School of Fine Arts. in St. Louis, commencing next September. He will conduct the fourth year classes in painting, while Philip Guston is on a year's leave of absence to study abroad on a Guggenheim Fellowship.

Want to Borrow Serigraphs?

The National Serigraph Society announces a variety of group and oneman exhibitions available for local of national circulation at reasonable monthly rental fees. The Society will also arrange for lecture demonstrations on the silk-screen process. For further information write the National Seri-graph Society, 38 West 57th Street, New York.

Van

13:
An1:
Chi3:
gers
July
ints.
16:
Pres-

an-one-l or able will ions ther Seri-reet, gest